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BBC VIDEO COMPETITION INSIDE!

SFX • INTERVIEWS • NEWS

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MATRIX DATA BANK

This issue we have a couple of questions from Paul Stewart of Edinburgh, who asks about the Doctor's regenerations and also the TARDIS' dimensions.

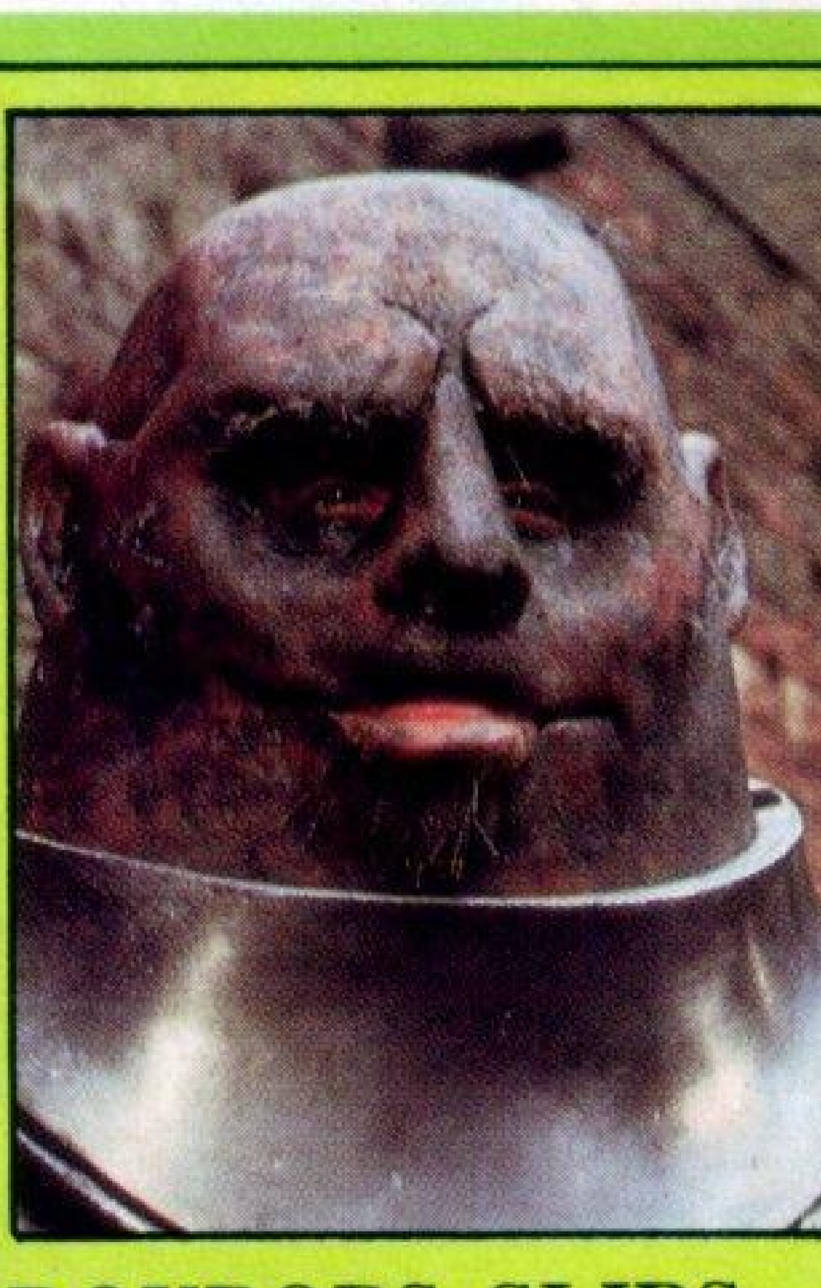
On the subject of the Doctor, he asks what will happen when the Doctor has used up all thirteen regenerations. Will he die or be offered a new regeneration cycle, like the Master in *The Five Doctors?*

Obviously we'll have to wait and see; however there are other options available to the Doctor. At the end of *The Deadly Assassin*, the Master used the Eye of Harmony to extend his life until he could find another body. When this happened in *The Keeper of Traken* it was not a regeneration, but the melding together of the Master's wizened husk with the body of Consul Tremas. This is the body that the Master now occupies and, presumably, as Tremas was not a Time Lord, he cannot regenerate. This does beg the question, how could the Time Lords offer him a new regeneration cycle, and what would have happend to Tremas in that event.

Another option is to regenerate into an already existing version of himself, as K'an-Po did in *Planet of the Spiders*. We have no evidence that K'an-Po had reached his final regeneration, indeed Cho-je was a projection of his next body, but this is yet another twist to the basic theme of regeneration. The Doctor himself also experienced a version of this sort of regeneration when he encountered the Watcher in *Logopolis*. The Watcher turned out to be a sort of intermediate stage between his current (fourth) and fifth regeneration. We also have to contend with the fact that the prosecuting Valeyard at the Doctor's trial in *The Trial of a Time Lord* was none other than the Doctor himself "somewhere between his twelfth and final regeneration".

Paul also asks how big the TARDIS interior is. I think the answer here is that it can be as big as the Doctor wants it to be. We have several rooms and corridors within the ship, and several stories have explored the nature of the TARDIS itself. (In this context perhaps only *The Invasion of Time*, *Logopolis* and *Castrovalva* apply. These examples show that the TARDIS has almost limitless space within it, and that the Doctor can "eject" rooms, or reconfigure the TARDIS so that it no longer has them.)

Matrix Data Bank compiled by David J. Howe



BOXPOPS CLIPS

Sunday 15th October, 1989 saw the repeat of 11th December, 1988 *Boxpops* edition titled 'Space, Rockets and Aliens' as part of BBC2 Children's package, showing a twenty-five-second extract from *The Daleks*: 2 where Ian Chesterton's legs are paralysed by Dalek fire. This was followed by pictures of all seven Doctors alongside a video of the Time Lords *Top of the Pops* appearance in 1988, singing "Doctorin' the TARDIS". The edition closed with an array of clips from 25 years of the programme. Several readers have asked what these were.

From Hartnell's era, black-and-white clips of Koquillion and the Sand Beast (*The Rescue*:1), a Zarbi and shuffling Venom Grub on Vortis' surface (*The Web Planet*:2).

From Troughton's black-and-white library: a Yeti in the tunnels (*The Abominable Snowmen*:2), a Cyberman shooting down a guard inside the IE building (*The Invasion*:7) and Slaar (*Seeds of Death*:1).

Pertwee's clips were his talk with the old Silurian and Young Leader (*Doctor Who and the Silurians*:4), an Axon electrifying two UNIT soldiers (*Claws of Axos*:2), a Sea Devil (*Sea Devils*:5), Jo Grant confronting The Minotaur (*The Time Monster*:5), a Drashig erupting from the marsh (*Carnival of Monsters*:2), Lynx (*The Time Warrior*:1), the Third Doctor taming Aggedor (*Monster of Peladon*:3) and The Great One (*Planet of the Spiders*:6).

Tom Baker was also well served, beginning with a rampaging Giant Robot (*Robot*:4); Davros (*Genesis of the Daleks*:5); Broton (*Terror of the Zygons*:2); Namin scalded alive by a black-robed Marcus Scarman and Sutekh (*Pyramids of Mars*:1 & 4); the Morbius monster (*Brain of Morbius*:4); glowing-eyed female Eldrad (*Hand of Fear*:3); Leela pulling off Greel's leather mask to reveal his decayed face (*Talons of Weng-Chiang*:5); two shots of Vivian Fay/Cessair of Diplos (*The Stones of Blood*:3 & 4); Scaroth tearing off count's disguise before the Countess (*City of Death*:4); three sections from Marshmen rising from water sequence (*Full Circle*:2) and three sequences of the Mandrells roaming the spaceliner (*Nightmare of Eden*:3 & 4).

Photo © BBC

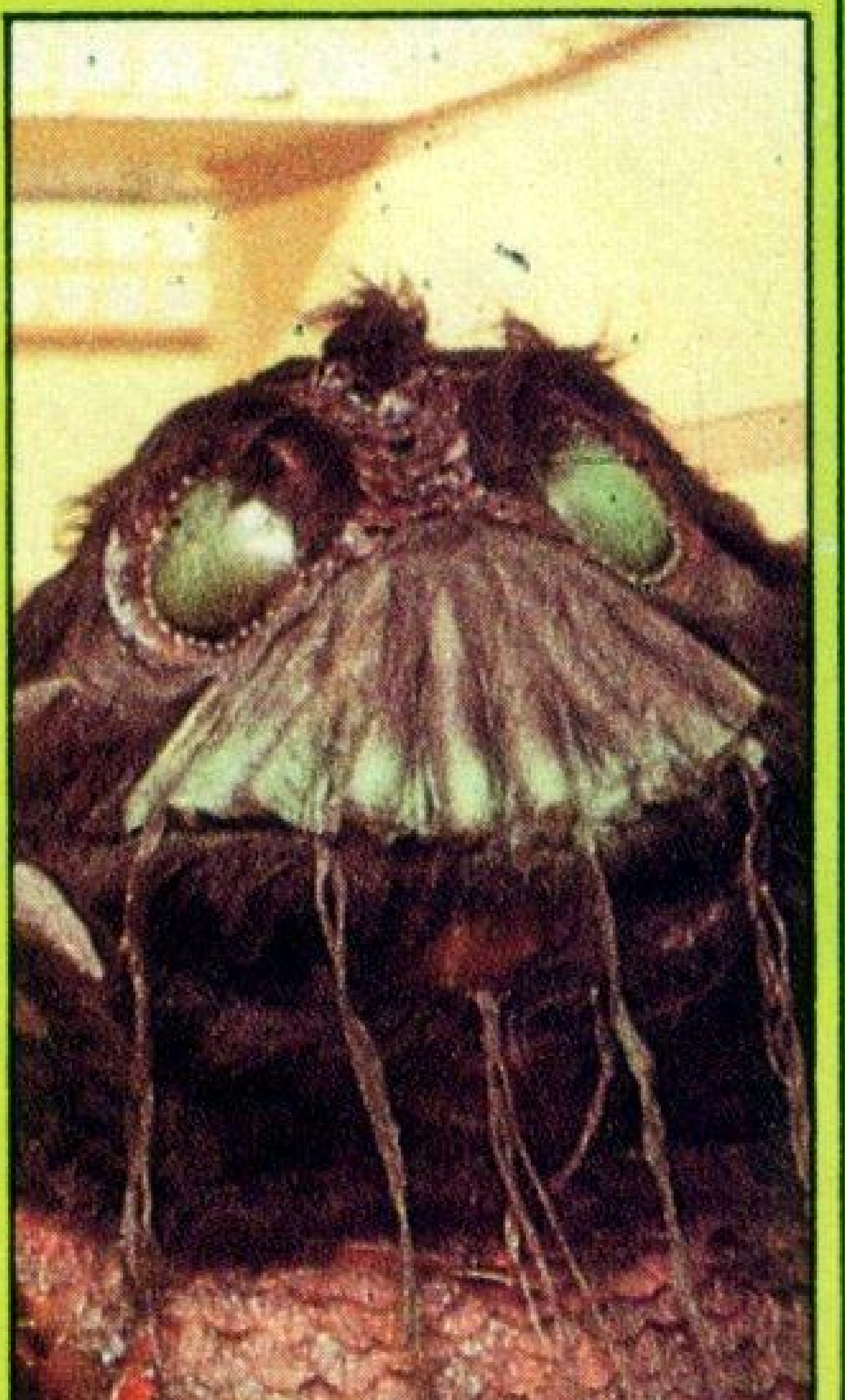
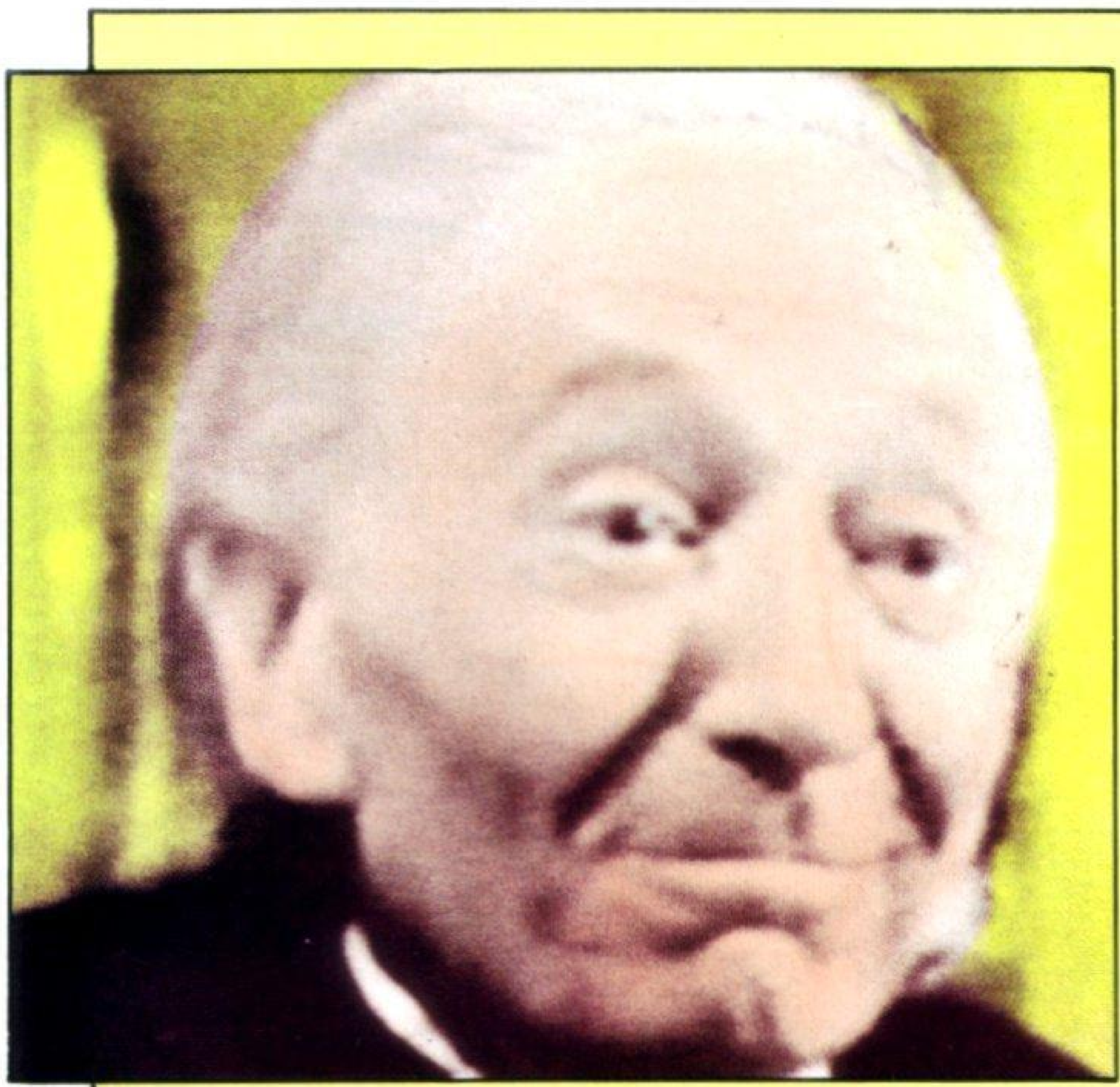


Photo © BBC

Peter Davison was only represented with one shot: the Cyber Leader in Control Room (*Earthshock*:2) Whilst similarly, for Colin Baker, Mestor (*The Twin Dilemma*:4) and finally the present Doctor was not featured at all.

Mark Duncan

INTO THE VORTEX



"Come on Doctor, wakey wakey – it's all over now . . ."
"What did you say my boy? It's all over, that's what you said. No, but it isn't all over. It's far from being all over . . ."
Ben and the Doctor, *The Tenth Planet: 4*

I recently met an American fan who was lucky enough to have been in Britain on 30th November, 1963, when ***An Unearthly Child*** was first repeated. From that day on, she was hooked to the series. The Daleks remain her favourite monster and anything else leaves her feeling a little disappointed. Not because they scared her or for their villainy. No, what appealed most to her about the Daleks was they were ***fun.***

To me, that reaction is an indication of the varied audience *Doctor Who* has. Everyone watches the show for different reasons, with new demands and new expectations. It will be a while before we see just how the expectations of the Nineties are met – but I doubt we'll be disappointed . . .

We hope you won't be disappointed by this month's issue either, which we've crammed to the gills with a wide variety of articles and photographs. Before you dive into it, a quick tip of the hat to Kevin O'Shea (interviewed this issue by John Nathan-Turner) who has enthusiastically publicised *Doctor Who* for so many years. We wish him the best of luck for the future. Forward!

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Sylvester McCoy as the Doctor. Photo © BBC **4**

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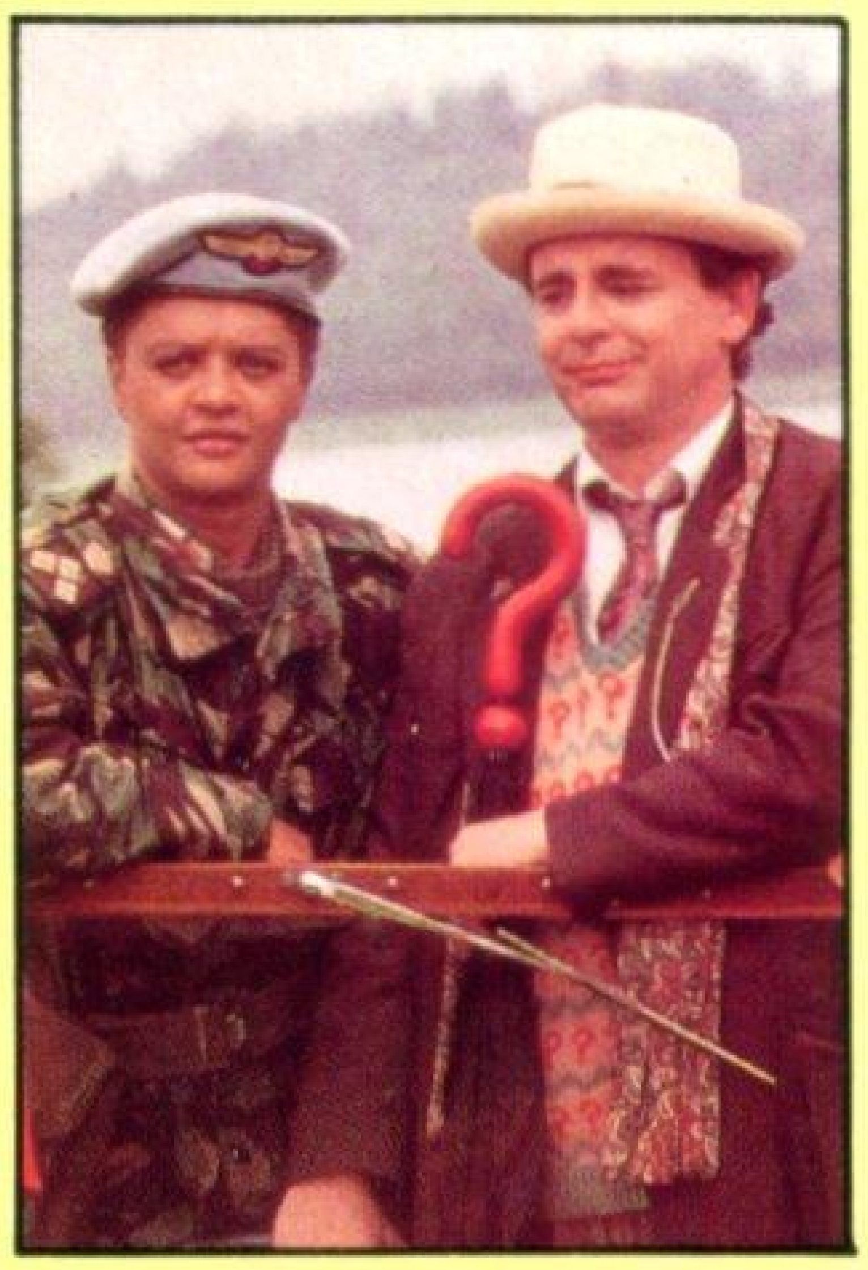

Photo © BBC

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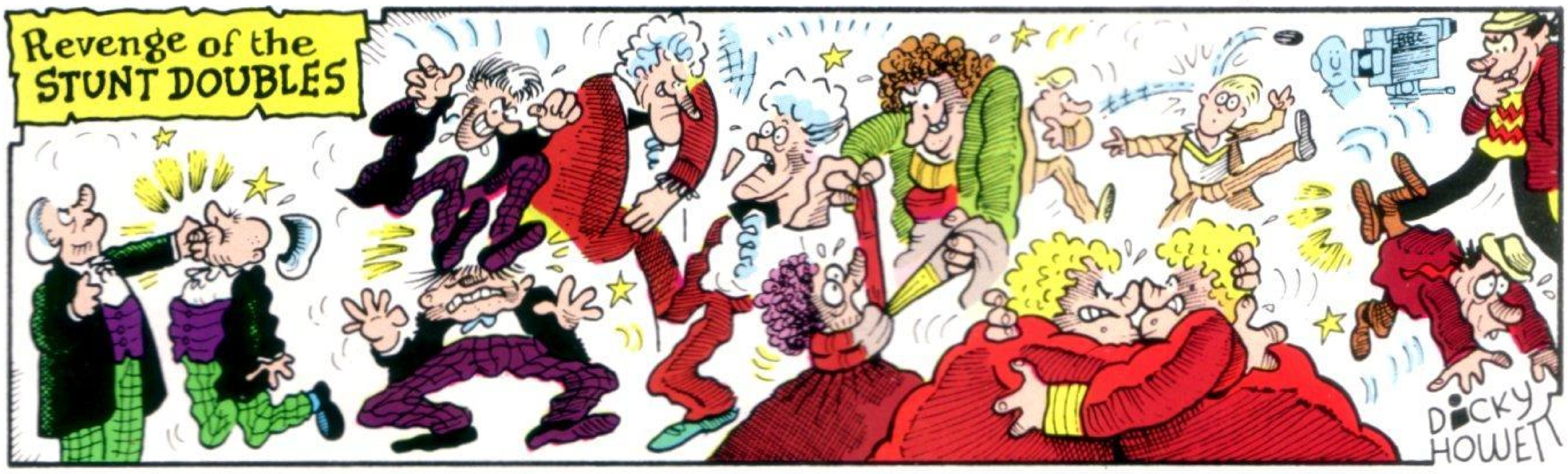
Thanks this issue to: Peter Pegrum and BBC Visual Effects, Kevin O'Shea, Marc Platt, Bill Strutton and Peter Darvill-Evans.

On the cover: Tom Baker in the first overseas location story, *City of Death*

Doctor Who? by Tim Quinn and Dicky Howett


Revenge of the STUNT DOUBLES
BBC
DICKY HOWETT

ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

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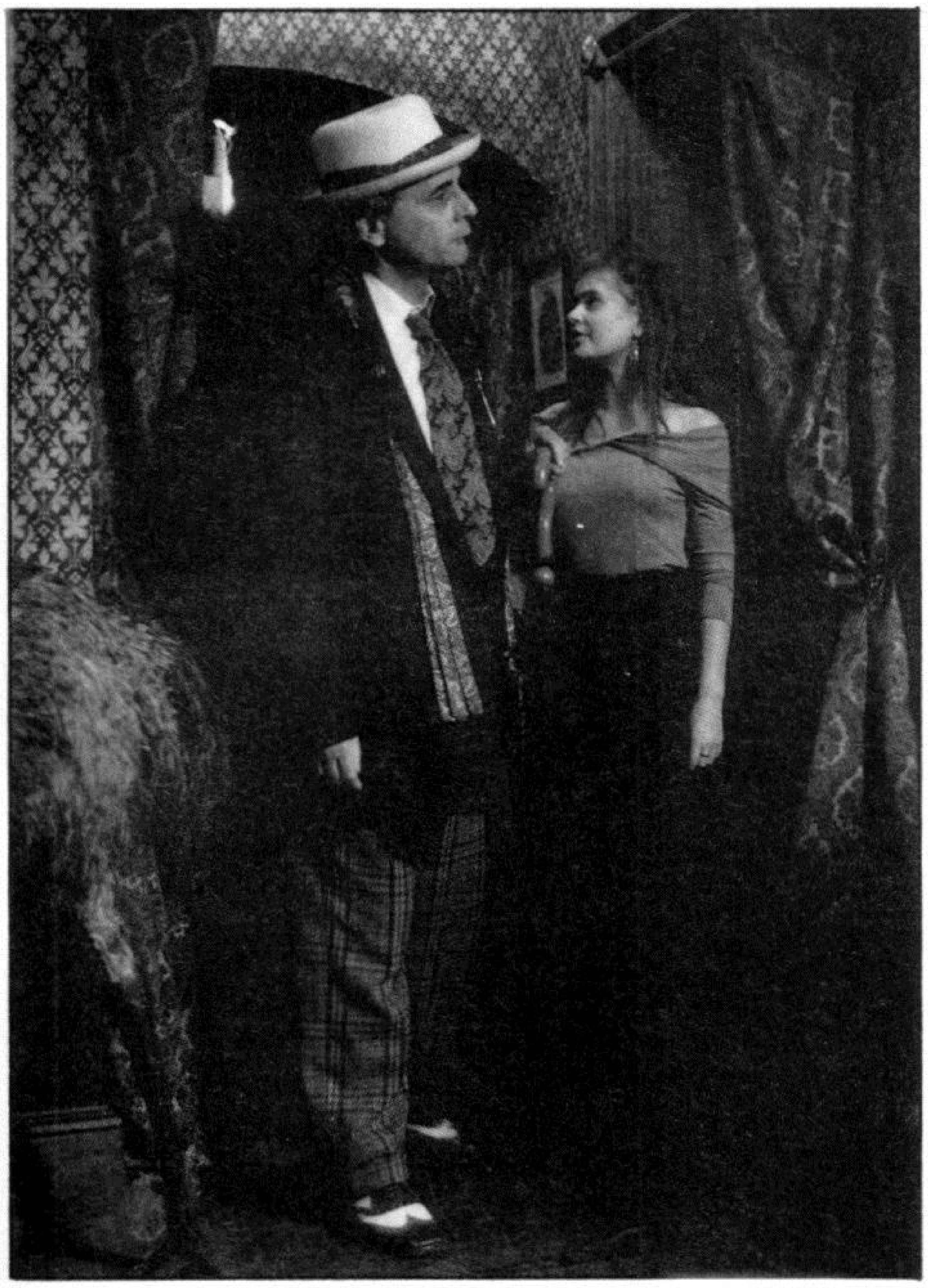

Photo © Steve Cook.

WHO TO STAY IN-HOUSE?

Despite several bids to produce the programme from independent companies, *Doctor Who* may now remain an in-house BBC production. No announcements have been made on the future of the series at time of going to press, and a final decision may now not be made until April.

Whether the programme goes independent or not, any decision will have to be made soon to allow for production of the series in the BBC budgets for 1991. Schedules for BBC departments which might work on a future series, such as Visual Effects and Costume, also have to be worked out well in advance of any production.

Delays on the decision do enable consideration of various recording methods. Suggestions include making the whole series on Betacam (the high definition videotape used on series such as ITV's *Boon*) or film. High definition recording (as used on *The Ginger Tree,* a recent BBC costume drama produced in association with Japan) is another possibility. The use of Harry, a relatively new video effects system is also more likely to be used more often for programmes such as *Who* in future.

One popular suggestion for the future of the series is an increase in episode count to twenty per season, which would improve foreign sales – a lucrative market that John Nathan-Turner keenly promoted throughout his tenure as Producer.

The Twenty-Seventh season is still provisionally scheduled for airing sometime in early 1991. It now seems likely that despite earlier hopes, Sylvester McCoy and Sophie Aldred will not be seen in the roles as Doctor and Companion again – a sad ending for a vigorous and popular on-screen *Doctor Who* partnership. Whether this means there would not even be a regeneration story is also unclear. Previous reports on this in **DWM Issue 156** were greeted with outcry from the magazine's readership, with early Magazine season survey results putting Sylvester ahead of Tom Baker as favourite Doctor.

IS HE OR ISN'T HE?

The popular press in Britain continue to promote Donald Sutherland as the film Doctor, but at time of going to press no casting details had been announced. According to Coast to Coast, plans continue as they have been reported in previous issues and the film is still definitely all go.

DOCTOR DOWN UNDER – UPDATE

Discussions are taking place to finalise a tour of Australia for the stage play, *Doctor Who – The Ultimate Adventure.* It's possible the play will begin an antipodean run in late 1990; more news as we get it.

THE FINAL RATINGS

Following our report in **Issue 156** here are the ratings for the rest of Season Twenty-Six in Britain. *Ghost Light:* 3 4.0; *The Curse of Fenric,* 4.3, 4.0, 4.0, 4.2; *Survival,* 5.0, 4.8 and 5.0. Despite the lower ratings compared with last season, *Doctor Who* held its own against *Coronation Street* and the audience appreciation figures were consistently high throughout. We'll be running full ratings and appreciation listings in our full Season Twenty-Six guide next issue.

In Australia, *Doctor Who* continued to do well in its 5.30 slot, grabbing an average 10 percent of the tv audience. The success of the McCoy stories saw off both the rival *Superboy* series on Channel Nine and a comedy series which replaced it when the Boy of Steel failed to beat the Doctor in the ratings.

FIRST *WHO* STORY OUT ON VIDEO

BBC Videos of *An Unearthly Child* and *The War Games* went on sale on 5th February in Britain, priced at £9.99 and £19.99 (for a two pack set) respectively.

Rumours abound on future releases for 1990 but they have been reported elsewere as: *The Dalek Invasion of Earth, The Mind Robber, The Web Planet* and *The Dominators.* None of these titles have been confirmed by BBC Enterprises, or rumours that unedited versions of two previous releases – *The Brain of Morbius* and *The Five Doctors* – are also being considered. **Video Competition, Page 10.**

BSB – WHO "IN THE PIPELINE"

British Satellite Broadcasting have been inundated with requests from *Who* fans about their plans to show all surviving stories of the series from *An Unearthly Child* onwards on their Galaxy channel (see report, **Issue 156**). Negotiations are also taking place to show *Blake's Seven* and *The Survivors,* both created by Terry Nation.

"We can't believe the response," said a spokesperson for the satellite channel, which begins transmission in the spring. Final details have yet to be announced, but **DWM** will carry full information as soon as we get it. The receiver box and antenna cost in the region of £300 to start, although BSB will be continuing a variety of start up offers for their service. For further BSB information, ring 0800 800200 (UK callers only). **Missing episodes List, Page 32.**

MERCHANDISE

It looks set to be a busy year for *Doctor Who* merchandising, with some very special items to watch out for. **Dapol** are continung with their range of models, despite delays to the release of Ace, the Ice Warrior and Davros. The Ice Warrriors are now scheduled for release by the end of January, with Ace and Davros to follow. The Daleks remain the best seller (surprise, surprise). Apart from Tom Baker, no other releases are now scheduled for 1990.

BBC Enterprises are still working on the adventure phone line, with scripts for this now completed and under consideration. The *Doctor Who* board game was demonstrated

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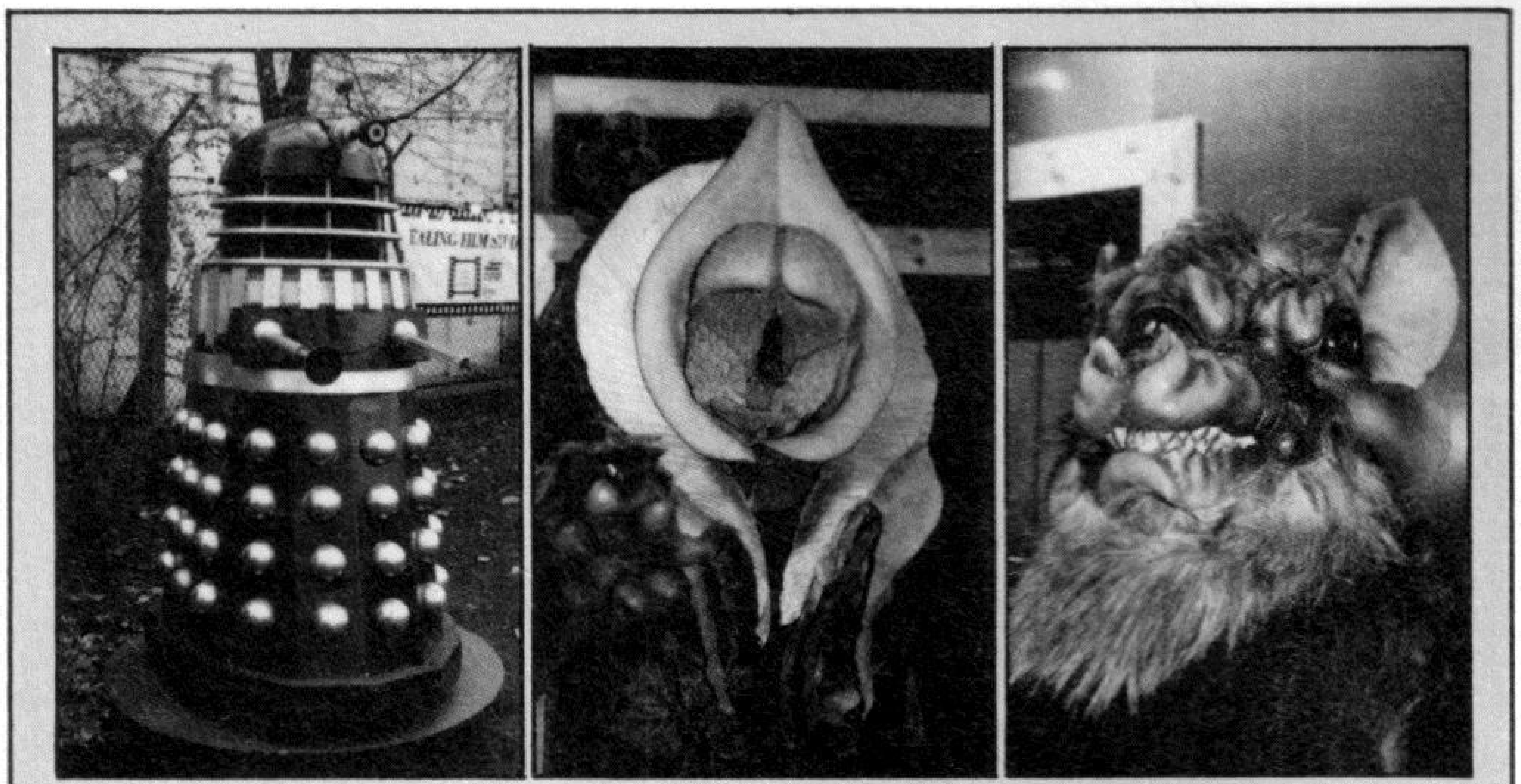


MONSTER MASH: Daleks patrolled the entrance to the BBC Exhibition at Ealing Studios in December, with other monsters to back them up. Bessie, the TARDIS Console, Tetrap, Vervoid and clown (from *The Greatest Show in the Galaxy*) formed the *Doctor Who* display to this entertaining exhibition, which included stands on BBC Visual Effects, the armoury, archives, costume and many more departments. Photos: John Freeman.

◀ at toy fairs in Britain in January, and looks brilliant. No release dates have been announced as yet.

Hand Graphed Intarsia Design are releasing two *Doctor Who* full colour knitting books, joining forces with Andrew Skilleter who as well as supplying the artwork to base their designs on, has also painted a picture of Sylvester McCoy for the cover of their first book.

The first book is now available and contains designs for jumpers featuring William Hartnell, Patrick Troughton, Sylvester McCoy, a Dalek, the new logo and the TARDIS. The second book, out around April, will contain designs for Jon Pertwee, Tom Baker, Peter Davison, Colin Baker, Cyberman and K9. Both books cost £3.45 plus P+P and are available direct from Hard Graphed, 41 Edward Street, Dunstable, Beds LU6 1HE.

John Fitton's *Doctor Who* binders have sold very well and he has had to re-stock. John's also released five question mark badges in five different colours, price £2.50 each.

In the United States, the official fan club **The Friends of *Doctor Who*** are producing a range of merchandise specifically for the US market. The initial items are a diamond *Who* logo T-Shirt; a materialising TARDIS T-Shirt; a materialising TARDIS mug; a chrome *Doctor Who* logo mug; TARDIS book ends; a TARDIS piggy bank; and a TARDIS car window heat shield (especially for re-entering Los Angeles on a hot day, perhaps). US fans can contact the club at PO Box 943, Conshocken, PA 19428 USA.

On the overseas fan front, a further plug for the **New Zealand *Doctor Who* Fan Club** whose regular magazine, Time Space Visualiser, has just reached us for the first time. They can be reached at PO Box 4473, Christchurch New Zealand. The yearly subscription rate is currently NZ $15.00 for New Zealand members.

TARGET NEWS

The schedule for the Target novels reported in Off the Shelf last issue has been slightly revised. It now looks as though *The Curse of Fenric* which was to have appeared in May will be delayed. The cover for *The Pescatons* is to be drawn by a new artist, Pete Wallbank who contributed a painting of Elisabeth Sladen to an auction at the Birmingham Mega-Quiz in November.

Andrew Skilleter and David Banks' *Cybermen* book is to be released in paperback by W.H. Allen in the Autumn. This will be followed by the first of four 'big books' on *Doctor Who,* scheduled for release over the next two years.

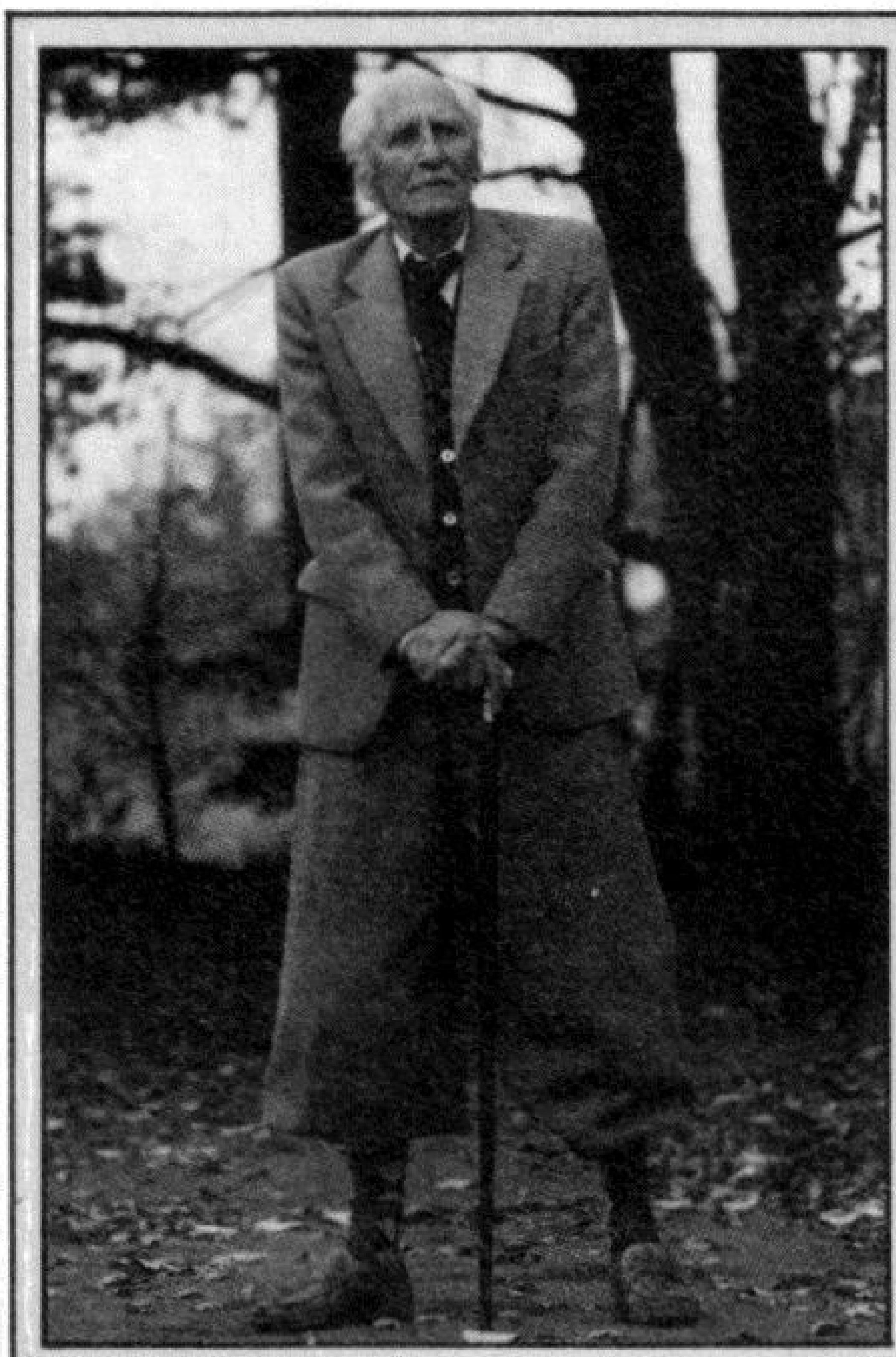
The first of these is *Doctor Who – The Daleks* which is not a British version of John Peel's *The Doctor Who and the Daleks Book* but a new work written by, amongst others, David Howe, Stephen James Walker and Mark Stammers. Tony Clark will be providing illustrations. This will be followed by *Doctor Who – Monsters,* illustrated by Andrew Skilleter and written by Adrian Rigelsford. Also in the works are *Doctor Who – Time Lord* (a role-playing game book by Peter Darvill Evans and Ian Marsh) and *Doctor Who – Gallifrey,* written by John Peel. None of these four books currently have release dates and all titles are provisional – watch this space.

Target's original *Doctor Who* fiction line now has official BBC blessing, and will consist of stories featuring Ace and the Seventh Doctor following events in the screened Twenty-Sixth season. Provisionally titled *Doctor Who – The New Adventures* the line will have stories from previous Target book writers, recent script writers, with some space for the 'gifted amateur'. These books will begin their run in 1991.

US fans who may be having difficulties getting copies of Target books can contact the US distributor Carol Publishing Group at 120 Enterprise Avenue, Secaucus, New Jersey 07094. Mark your enquiry *Doctor Who* and please enclose a stamped addressed envelope for any reply.

FUND RAISING

Who groups continue to raise amounts for various charities.



DOCTOR'S DOUBLE DIES

Actor Edmund Warwick, who appeared in three *Doctor Who* adventures, sadly died in December aged 82.

He first stood in for William Hartnell as the Doctor in *The Dalek Invasion of Earth,* after Hartnell was knocked unconcious when he was dropped from a stretcher during recording. For that he earned the princely sum of £30. Impressed with his resemblance to Hartnell, Warwick was eventually asked back to play the Dalek's robot Doctor double in *The Chase,* as well as Darrius in *The Keys of Marinus.*

Warwick, who once campaigned for the abolition of Entertainment Tax, remained active until the end of his life, keeping busy by writing sketches, scripts and songs. He remembered Hartnell well; talking to John Bowman for *The News, Portsmouth* in 1989 he said "He could be tetchy but when he wanted to be he was most helpful. The thing that made him tetchy was when scripts were not up to scratch!"

(Photo by courtesy of The News, Portsmouth)

Back in November, the East Kent Local Group's annual "Sideshow" convention raised £700 for Children in Need. Guests at the convention included Sue Moore, Stephen Mansfield and Robert Allsopp plus *The Frame* fanzine editorial team, who put together a slideshow.

BEYOND THE TARDIS

Clyde Pollitt, who played a Time Lord in *The War Games* and *The Three Doctors,* died on November 10th. Also departed is **Peter Childs** who played Jack Ward in *The Hand of Fear*.

On a happier note, best wishes to Colin Baker and his wife Marion who are expecting an addition to their tribe later this year. Colin started work on the play *Born in the Gardens* by Peter Nicholls as soon as his panto run is complete. Also appearing in that is **Peter Davison's** wife Sandra Dickinson. The play began its tour in Farnham during February.

Sylvester McCoy is still drawing the crowds in *Aladdin* at the Palace Theatre in Manchester until 25th February – well worth catching, I'm told. This pantomime also features Eartha Kitt, Paul Shane, Paul Nicholas and **David Banks.**

William Russell, under his other *nom de plume* of Russell Enoch, is currently appearing as Father Alexander in Anthony Burgess' infamous *A Clockwork Orange* which opened on February 6th at the Barbican Theatre in London.

Sophie Aldred pulled the crowds at another Cafe Munchen event in London in December, organised by Mediaband to publicise their photographs of both her and Sylvester McCoy. About four hundred Ace fans were in attendance.

Tom Baker will be appearing with former *Who* script writer **Douglas Adams** in a new documentary drama for the BBC later this year. Adams also wrote the script.

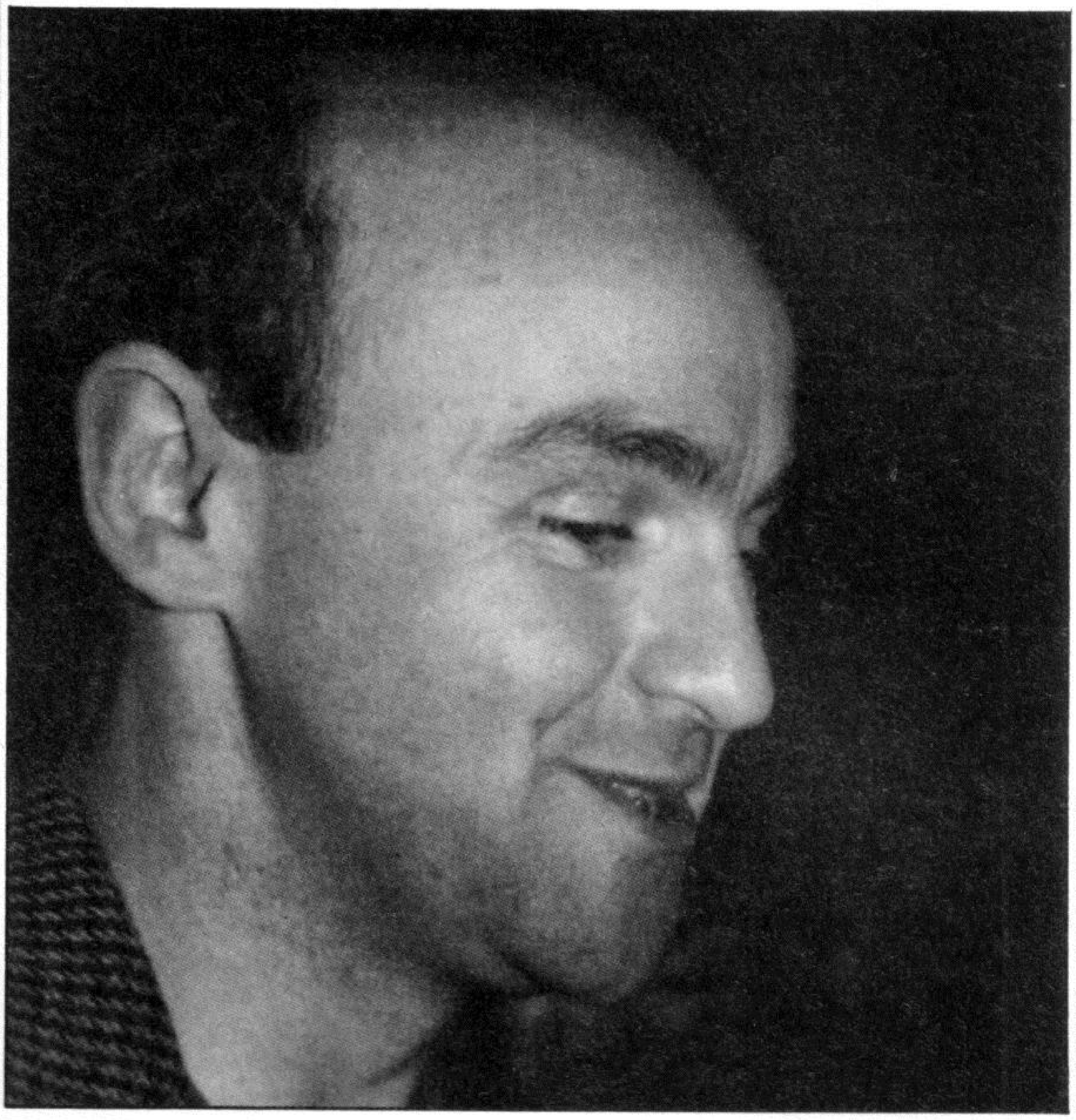
Brian Blessed sets off for Everest in the first week of March, for a new BBC Film called *Galahad of Everest.*

John Nathan-Turner made an appearance on *Open Air* in December, answering a viewer's question about changing signature tunes.

Reporters this issue: John Freeman, with thanks to Roger Clark, and Ken McRae in Australia. Beyond the TARDIS compiled by Dominic May.

WRITING DOCTOR WHO

MARC PLATT



Marc Platt. Photo: John Freeman

Gary Russell talks to the writer of *Ghost Light*…

One of the most frustrating things I'm sure for any mildly creative *Doctor Who* fan is to watch a particular episode and think "Gosh, I can do better than that". Twice during John Nathan-Turner's ten years as producer, the show has broken unwritten rules by commissioning a script from fans of the show. In this first season, John offered Andrew Smith the chance to write *Full Circle* and in Season Twenty Six, Marc Platt wrote *Ghost Light.*

Marc was born in Wimbledon in South London in the early 1950s, before moving to Eastbourne. He returned to London to attend a technical college and learn the art of catering (rest assured, his baked alaska is now infamous with all the *Doctor Who* team) before giving up a job with Trust House Forte to work at the BBC, on the administration side, where he still is today. I started our interview by asking Marc which came first, a love of *Doctor Who* or the intention to be a writer.

"Probably *Doctor Who* – I was ten years old when it began, so I was old enough to appreciate it right from the start. I liked science fiction anyway, and it was on a Saturday tea time which was the time the telly was always on. I think I was hooked after the first three bars of the theme music and that was that!

My favourite Doctor was Patrick Troughton – I loved him. I think Tom Baker was probably the consumate Doctor but Patrick Troughton was so charming and had a kind of magic about him. Tom Baker encompasses all sorts of other things: he's my second favourite."

Like Andrew Smith before him (and also Matthew [Adric] Waterhouse), Marc was also a member of the *Doctor Who* Appreciation Society for a while, and frequently wrote articles for magazines about the series (including DWM, back in 1984!) I asked him why he got so involved with writing articles rather than fiction for fandom.

"HE'S OFF AGAIN…"

"Because I went on an absolute binge when I discovered other *Doctor Who* fans, early in 1981, in a pub! It was quite extraordinary to find people who cared about the programme as much as I did and it was just wonderful to talk to other people about it on a level I wanted to discuss it on. None of my other friends ever had – they just said "Oh no, he's off, diddly dum diddly dum…" and so it was good to find people to talk to, to delve

►

Maids restrain the Doctor as Josiah (Ian Hogg) prepares to confront Control. Photo © BBC.

deeper into it than I had before. Then I recovered! Got better again!

"Seriously, after a while I found I preferred being creative rather than analysing and criticising. I'd actually been sending in storylines to the production office long before I met other fans. I always wanted to write and I also had tried other things; radio drama series, *Blake's Seven* even *The Archers*! I love *The Archers*, it's wonderful, it's witty and intelligent and the characters have a charm lacking in most other soap operas.

"After a while it got more and more encouraging. Then Robert Holmes (Script Editor, Seasons Eleven through Fifteen), wrote back to me about the first story I ever sent in. It was a wonderful letter and said that of all the hundreds of submissions he received as Script Editor, mine was the first of any merit whatsoever. I know that sounds terribly arrogant, but it spurred me on, and I'm desperately proud of it. He suggested books I should read, things like that. I kept going, and even once went to see Christopher Bidmead (Script Editor Season Eighteen), just as he was leaving *Doctor Who*. I've since learned that I was one of about five thousand others who went to see him!

"My involvement with the current series started way back when I submitted a script entitled *Cat's Cradle* to Eric Saward. He rejected it but I still felt there was some mileage there. It was very overwritten and complicated so I rewrote and re-submitted it to John Nathan-Turner, who passed it over to Andrew Cartmel (Script Editor, Seasons Twenty-Four through Twenty-Six) who read it, rejected it but also wrote a couple of pages of explanation back. He said he loved the script but it would be impossible to make and enclosed a writers guide and asked if I'd like to submit more stuff! So I did and was eventually summoned.

"I met Andrew and Ben Aaronovitch – the first thing Ben asked me was if I liked Mervyn Peake, (author of, amongst others, *Titus Groaned*). I asked how he could tell – he said that it was obvious from my writing. I thought that was odd as the script they had then, called *Shrine*, was the least Mervyn Peake-ish! It was all about a race of people searching for their God-King, trying to find his reincarnated person in the Russia of 1820.

"Then we talked over a couple of other stories, including an idea for one set on Gallifrey, but they were all dropped in favour of *Ghost Light*, originally called *Bestiary*. I incorporated some of my earlier ideas into it.

GHOSTLY OBJECTIVES

"I set out to do quite a lot in *Ghost Light*. Where other writers have gone back into the Doctor's past – which I like – I wanted to show up other peoples' relationships to the Doctor. I have this feeling that he doesn't really realise what exactly he does to people – the effect he has on their lives. He turns up on a location for maybe two days, solves some momentus catastrophe, goes away and leaves behind ten people in a heap saying 'My God, what hit us?' and they have to come to terms with the way the rest of their lives will now change as a result of his interference.

"I'm very interested in other people's reactions to him. I like the idea of Ace trying to cope with him. All through Part Two she runs around yelling 'What the hell are you doing' and at the end even he admits he's not entirely sure, for once. When she wakes up after being asleep all day she finds the Doctor has gone around the house and actually fiddled and tampered with everything he can find, like setting a huge clock in motion, setting something up without knowing exactly what.

"I think that was one way of building up his immense power within his character; that was something I very much wanted to do. I wanted the audience to see him in the way that back in the first series of *Doctor Who* Ian Chesterton and Barbara Wright, the early companions, saw him as this weird man they couldn't understand, and so you identified with them. I hope people could identify with Ace, especially when she went around asking what he was doing. He really is quite awesome in his power.

THE UNIVERSAL KNOW-ALL

"I know a lot of people criticise the Doctor for walking into a situation and giving off an air that says he knows what is happening and how to help it. I hope he doesn't in *Ghost Light*, I tried to avoid that. I deliberately went the other way and actually said that he didn't know. When he makes his bargain with Control to awaken Light, he doesn't have a clue what he is actually going to awaken. 'To catch a wolf I may have unleashed a tiger' he says at one point, and he doesn't have any idea what is coming up in the lift anymore than anyone else.

"Although there was no actual scene with him and Control making a bargain, it is something Ace discovers has happened when she was asleep. Ace asked the Doctor and he told her what had happened. Everything was there, but I wasn't going to put it all in great neon letters saying 'Here's the answer, folks', I treated the audience with more intelligence than that.

"I managed to get rid of a lot of characters in rather gruesome ways – I quite like the old sixties tv series *The Avengers* and that had the most imaginative deaths! Inspector MacKenzie was a case in point. It was obvious Light would have to get rid of him and I had this weird idea of putting primeval soup into a Victorian soup tureen. Originally it was to have been one of the maids, but I thought 'No, let's be really nasty…!

"I created a lot of background for Ace in the story, although the stuff about her friend Manisha and the fire at her home was created by Ben in his book of *Remembrance of the Daleks,* written long before *Ghost Light.* I wanted to do a sort of time loop where we started the story with Ace as a young girl approaching the house after the fire at Manisha's. Then the Doctor takes her back there but in the past.

"That all actually started with the Gallifrey story. Then the place represented the Doctor's fear, but as this was on Earth it seemed right to make it Ace's greatest fear. I think putting this emphasis on Ace is a good thing because she's a good, strong character and because she and the Doctor work well as a team. In return it shows us bits of the Doctor's character, because he does a terrible thing to her.

He takes her to Gabriel Chase and realising it frightens her for whatever reason, he makes her face her fear, without knowing what it is, and how it might affect her. He is fascinated by her fear and it arouses his curiosity – he pushes her at her expense and as a result she is badly hurt by bringing up part of her past she'd sooner forget. In the book I describe it as the Doctor treating people like skittles.

WRITING THE BOOK

"I took the *Ghost Light* book from two angles. Firstly, it's a chance to expand the story and put back the few sequences that were lost because of time. It's also a chance to explore the characters at greater length. The book is a totally different medium, it's not just the script with He said and She said tacked onto lines, and you can't quickly cut from scene to scene as you do in a script, that's television, not a book technique.

"What I've been able to do now is take each individual character and go into their minds and see how they tick, which you can't show on television. For instance, Redvers Fenn-Cooper's observations are in the form of a diary. He thinks he's in the jungle and not a house. I recently found a wonderful book about a Victorian explorer called Frederick Courtney-Selous on whom Rider Haggard based Allan Quartermain in *King Solomon's Mines,* which is quite uncanny as I based Redvers on Quartermain. I read Selous' biography and saw Redvers there which inspired me to do these journals for him.

"I never doubted I would do the novel. It seems to be common practise now – and I always wanted to write it. I knew there would be those little extra bits and pieces to put in and doing that is actually quite fascinating. When I started on the book I noticed things inherent in the script that I never consciously intended. You have this group of people discussing evolution and in the middle is Light who is totally opposed to evolution because it messes up his perfect catalogue. He now seems to be a symbol almost of the Old Testament Angel figure, standing in his Garden of Eden which of course conflicts with science and the theory of evolution – so it now seems obvious he'd hate evolution. Somehow I don't think libraries will be stocking the novel of *Ghost Light* next to copies of The Bible!"

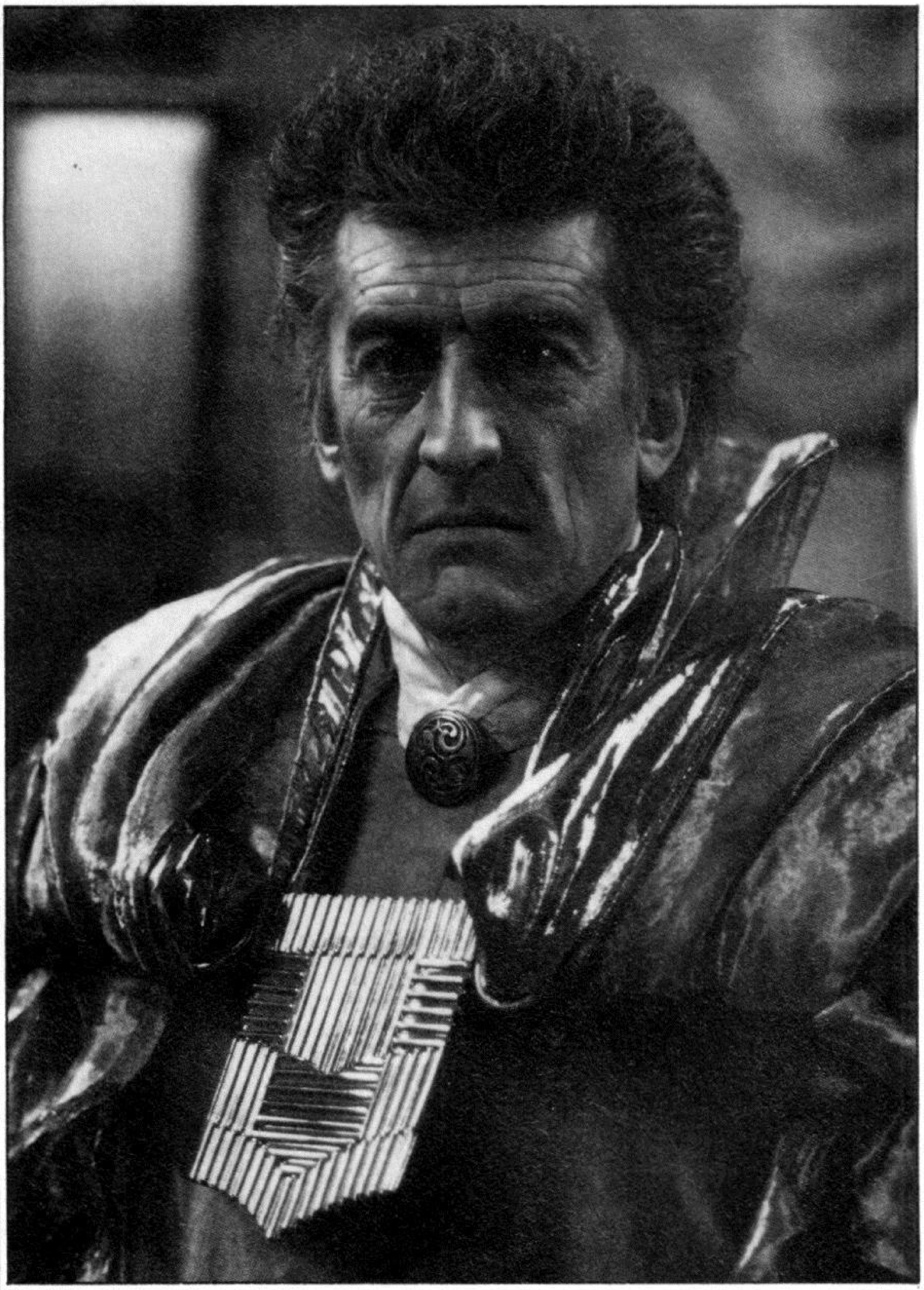
Finally, would Marc like to write for *Doctor Who* again?

"Very much so; I've still got lots of ideas. There's no limit to what you can do with the series, budget allowing. I just wish you could experiment with types of stories more, but with only fourteen episodes a year nowadays they can't afford to go too wild. If you get too clever, you lose viewers.

"I know people had problems with *Ghost Light,* especially the last episode which seems a little rushed, explanations coming fast and furious. That's entirely my fault, I should have paced it better. But I still say the answers are all there – and it shouldn't take more than one viewing to get them. I was also very lucky to have such a good cast of actors to do a difficult and out-of-the-ordinary story, and have them all play it dead straight – no sending it up, which is what often lets a good *Doctor Who* down, As a result I believe *Ghost Light* worked and frankly, I'm desperately proud of it!"

◆

Marc's adaptation of Ghost Light *is currently scheduled for release from Target Books in October this year.*



Light (John Hallam). Photo © BBC.

COMING SOON TEENAGE NINJA MUTANT SONTARANS

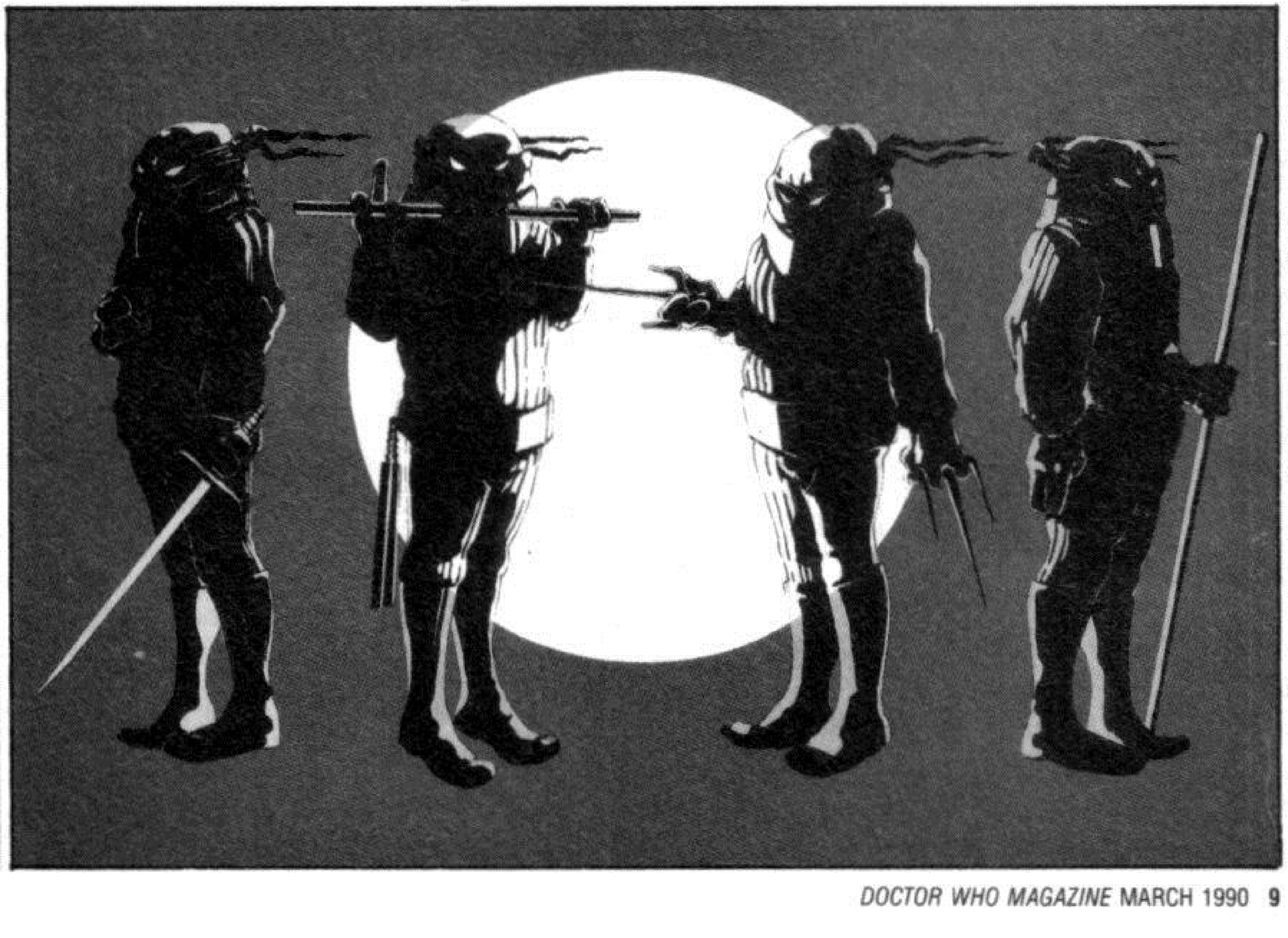


Illustration by Richard Johnston (With apologies to Eastman and Laird)

Doctor Who

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Don't miss out on Dapol's exciting range of 4", fully articulated *Doctor Who* figures! Items already available include the Doctor, Mel, Tetrap, K-9 and the deadly Daleks!

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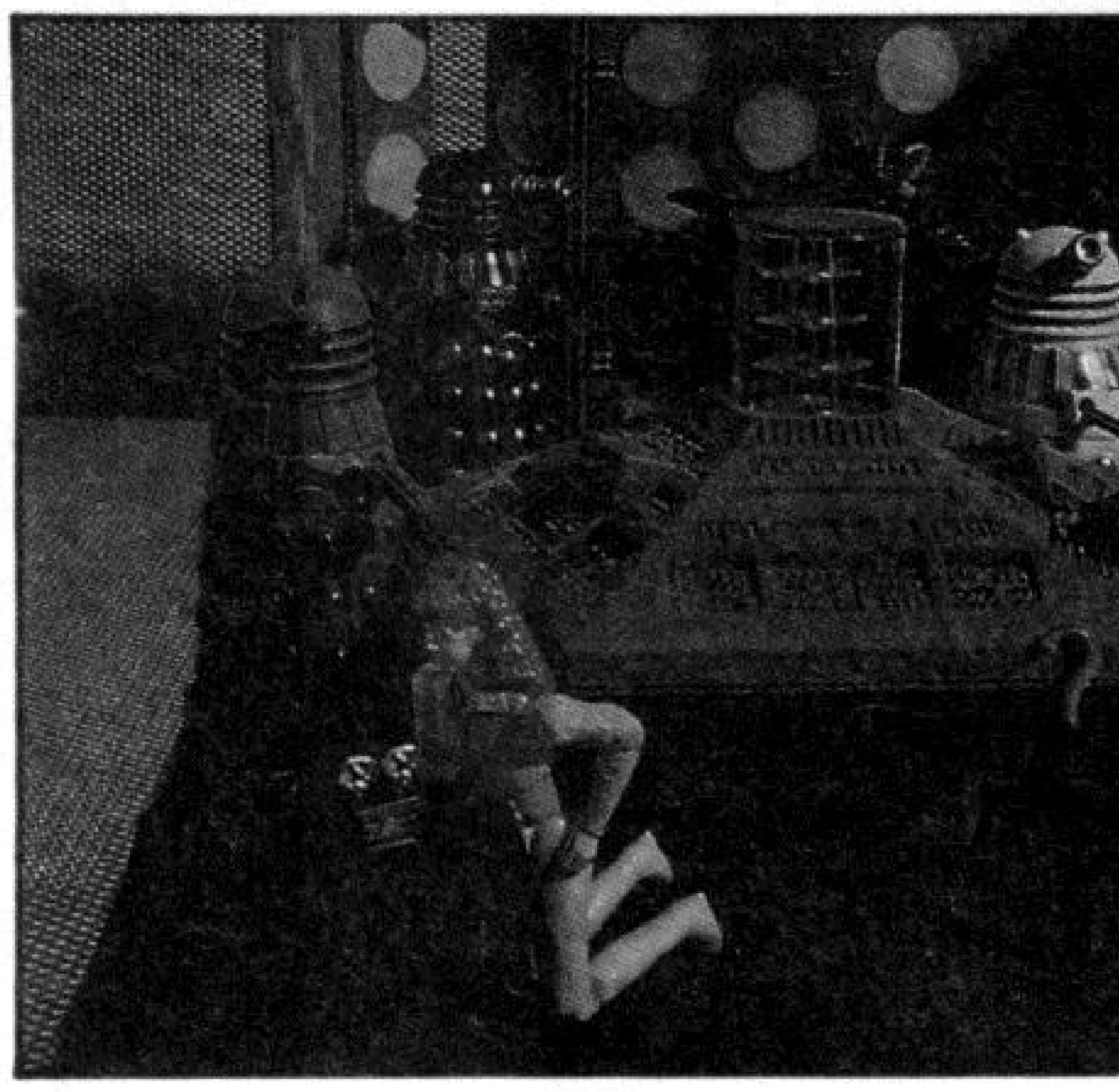

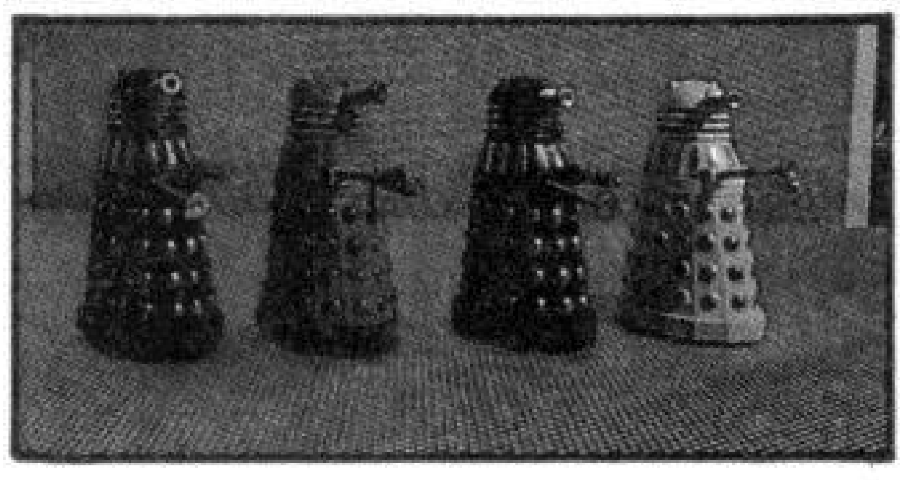

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WIN A VIDEO

BBC Video have released two new *Doctor Who* stories, *An Unearthly Child* and *The War Games*. We have TEN copies of each story to give away!

THE VIDEOS

***An Unearthly Child* is the first ever *Doctor Who* story, taking its name from the first episode and featuring William Hartnell as the Doctor. School teachers Ian Chesterton (William Russell) and Barbara Wright (Jacqueline Hill) are kidnapped from 1963 in the TARDIS whilst investigating the background of Susan (Carole Ann Ford). The ship hurtles back in time to 100,000 BC and the crew are plunged into a terrifying adventure, pitted against the savagery of prehistoric man.**

***The War Games* is an epic ten episode story and the last regular adventure for Patrick Troughton, the Second Doctor. In it the TARDIS crew are pitted against a group of aliens, led by the War Lord, who have captured soldiers from various parts of Earth history. They plan to use the survivors of the resulting war games to form an invincible army and take over the galaxy.**
This story that reveals some of the Doctor's origins and the Time Lords make their first appearance. Jamie (Frazer Hines) and Zoe (Wendy Padbury) play the Doctor's companions.

Both videos are VHS format black and white stories, with covers drawn by Alister Pearson. *An Unearthly Child* costs £9.99 and *The War Games* is being released as a two pack set at £19.99.

WHAT YOU HAVE TO DO

To win a copy of the video, simply answer the three questions below and complete the tie-breaker in not more than twelve words. Cut out or copy the coupon and send it to *DWM Video Competition (Issue 158)*, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries *must* be received by 20th April 1990 and multiple entries (ie more than one entry from the same person) will be exterminated. The first ten winners win *The War Games* and the next ten, *An Unearthly Child*.

The designer of *An Unearthly Child* was

....

What was the name of the time machines supplied by the War Chief?

....

Who directed *The War Games* story?

....

The *Doctor Who* story I would most like to see on video is

....

because (in not more than twelve words)

....

....

Name ....

Address ....

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.... **Age** ....

INTERVIEW
KEVIN O'SHEA

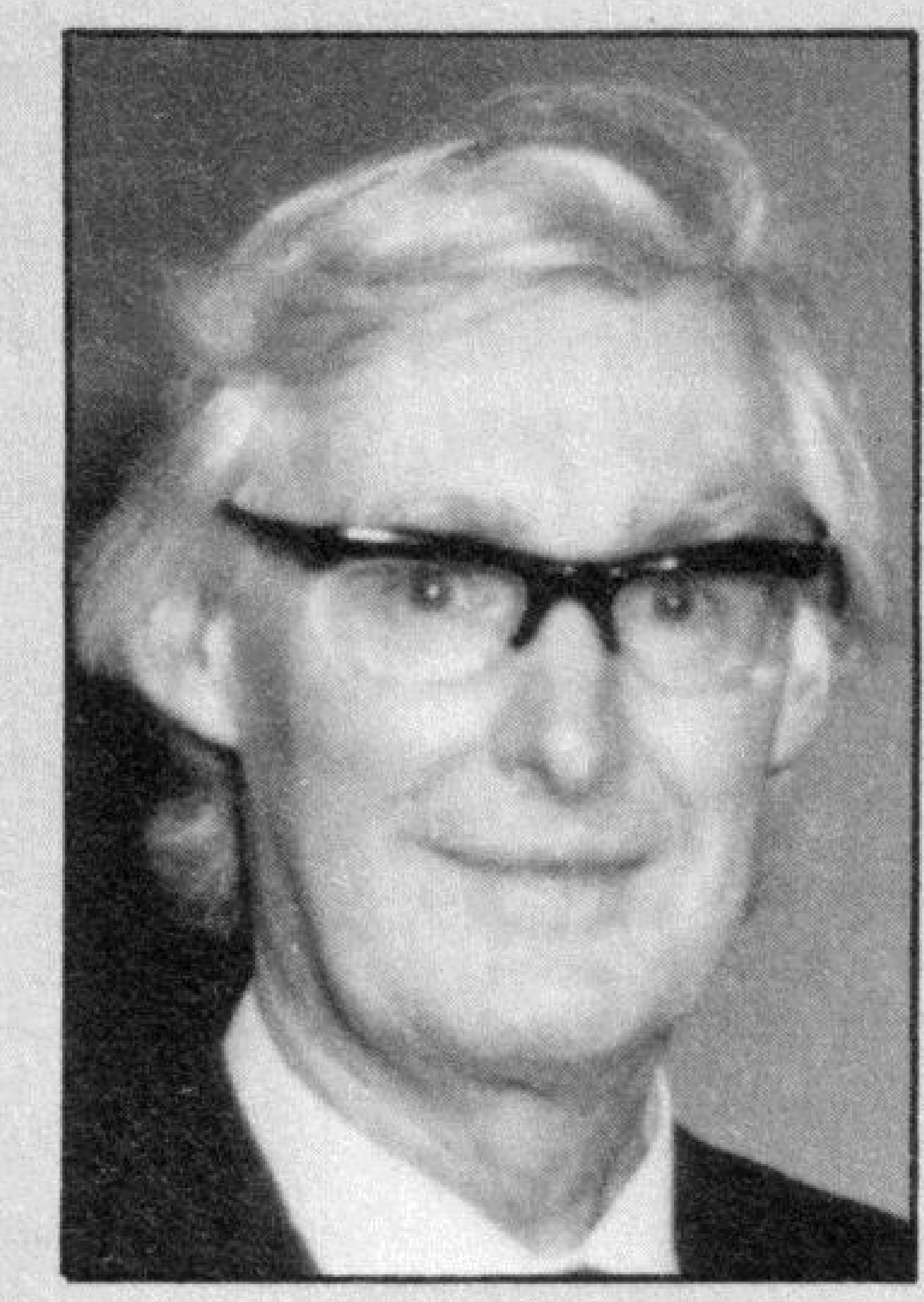


Photo: John Freeman

John Nathan-Turner talks to Kevin O'Shea, whose work at the BBC for the last twenty two years has done much to keep *Doctor Who* in the public eye . . .

On 31st December, 1989, Kevin O'Shea, BBC Drama Publicity Officer left the Corporation to concentrate on a freelance career. His involvement with *Doctor Who* had lasted a staggering 22 years. His Television career runs the gamut from A to Z – from *All Creatures Great and Small* to *Z Cars*. A few days before his departure, the tables were turned on him and he was interviewed at his office at Television Centre.

Kevin was born in Acton, near to the BBC's Rehearsal Room Block and was educated in London and Tonbridge, Kent. "While I was at school, I became very interested in acting and was heavily involved in the Dramatic Society. I was so involved, I couldn't wait to leave school! When I did, I joined RADA for a two-year acting course which was split by two year's National Service in the RAF." Among Kevin's colleagues at RADA were Frank Finlay, Bryan Pringle, Roy Kinnear, Gary Raymond, John Stride, Alan Bates and Peter O'Toole.

"After RADA, I started acting and my main source of employment was the Palace Theatre, Watford, where I was an Assistant Stage Manager on a salary of £3.50, which wasn't a lot of money back then. Incidentally, Jimmy [*'Allo, 'Allo*] Perry was in the Company at the time. As an ASM there was little or no acting available, so I formed a semi-professional company with a friend. He wanted me to play Orpheus in Anouilh's *Point of Departure* and when I explained I couldn't because of Watford, he pointed out that I wanted to act, but I wasn't acting!"

His words struck home and Kevin left the theatre for the time being, in order to act in the semi-professional group, working by day for the Reed paper group. "I loathed it but I was acting regularly. Eventually I moved to the City Press, having lied that I could type. As I had six weeks before starting with the City Press, I taught myself to touch type, joined the paper and discovered I was the only person who could!"

THE CITY PRESS

The City Press dealt with matters relating to the square mile of the City of London and involved much work trailing around after the Lord Mayor.

"Each area of the city had a ward and all the livery companies, master butchers, dyers, painters etc, had official dinners, lunches and banquets which one of the staff had to attend. There were three reporters and a news editor and we had one dinner-suit between us, but we were incredibly well fed!"

Because of Kevin's acting experience, he was the obvious candidate to cover the activities of the city's theatre – The Mermaid, and Kevin struck up a close relationship with Bernard Miles, who ran it. When they looked for a new Publicity Officer, Kevin was the obvious choice.

"It was an exciting time. They had their first West End transfer with *Lock Up Your Daughters,* hotly followed by three more. In my one year there, a great deal happened."

His next move was to the Royal Shakespeare Company at the Aldwych Theatre, London, where he stayed for five years during what must have been its best ever company: Paul Scofield, Peggy Ashcroft, David Warner, Ian Holm, Patrick Magee, Janet Suzman, Glenda Jackson, Michael Jayston, Michelle and Roy Dotrice. "It was an extremely strong company – I don't think we'll ever see the like of it again."

INTO THE BBC

Finally Kevin joined BBC Television in 1967 as Drama Publicity Officer, publicising all BBC Drama. "I did that for twelve years – then, the sheer volume of Drama was acknowledged and my role became more focussed on all the Drama Series and Serials excluding *Eastenders,* which is made at Elstree studios, all regional Drama and single plays and films. Even now my responsibilities cover an enormous number of programmes including *Doctor Who,* which is the only programme which was running in 1967 and is still going strong."

Kevin's first memory of working on *Doctor Who* involved him and the picture editor visiting the *Who* set at Riverside Studios and meeting Patrick Troughton and Wendy Padbury, who had just started work on the series. "One of the first things I did as Publicity Officer was cancel the regular monster photocall. Whenever a new monster appeared in *Doctor Who* – and they came up thick and fast – a photocall was arranged. I put a stop to that because it seemed to me that apart from giving away too much, the monsters didn't look as good in a still photograph as they looked on screen."

Over the years, regular photocalls took place but it is the launch of the new Doctors which Kevin enjoys most. "The first one I did was the announcement of Jon Pertwee as the Doctor. We did manage to keep that a secret and we were able to gather the press together in a Cavendish Place office and open the door and reveal the new Doctor Who. We have never been able to do that since, because the grapevine is much too clever now to allow us to keep *anything* quiet for very long." Kevin recalls that with all the subsequent Doctors he was forced to do what he terms 'a rescue job ' – in other words, a hurriedly assembled photo-call, *not* timed to get the best possible coverage.

Controlling the launch of companions was much less traumatic. "I remember with great affection the launch of Leela – Louise Jameson was hardly wearing anything, but then she hardly wore anything in the programme!"

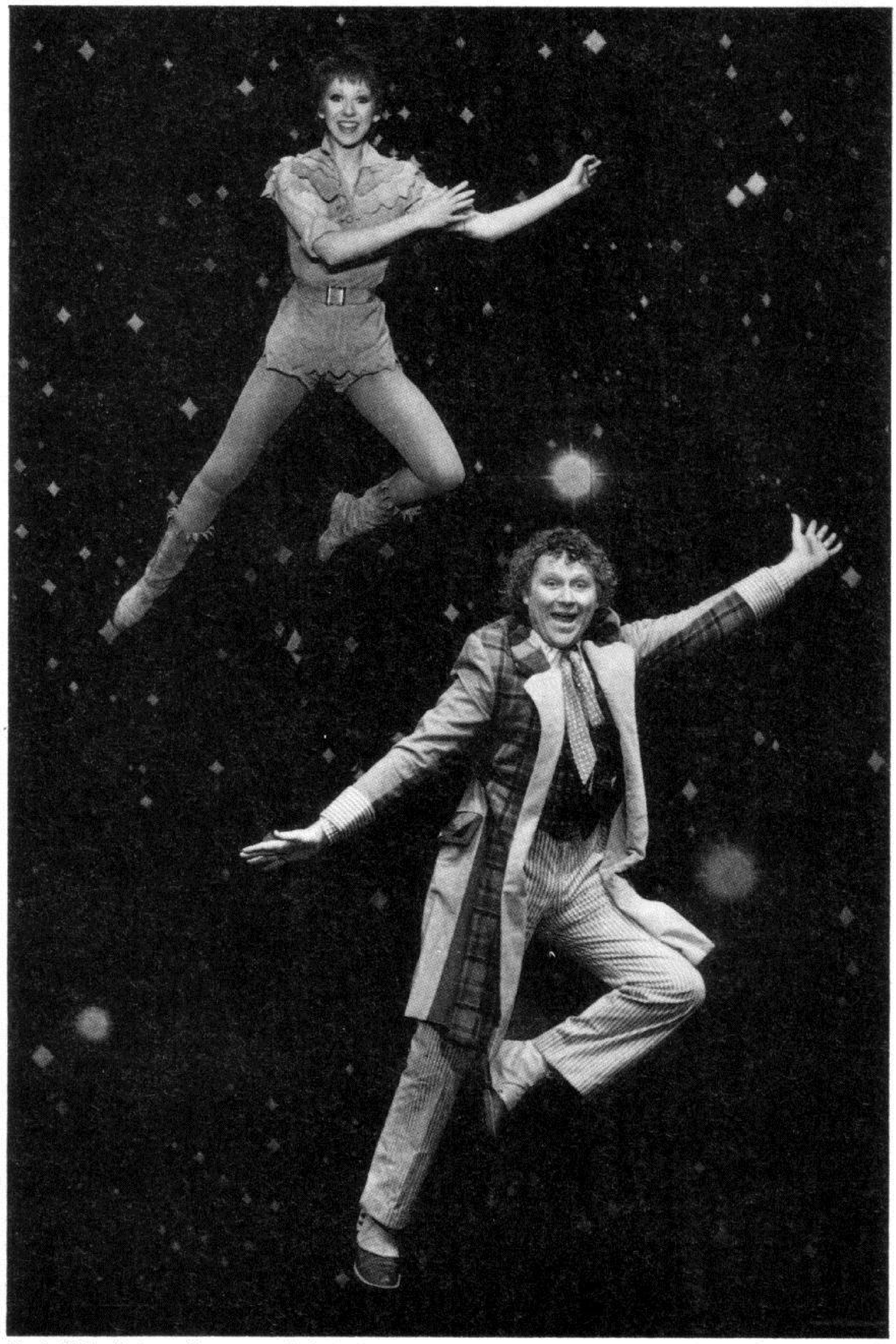
I asked Kevin about his favourite companion or Doctor photo-call. Without hesitation he chose the photocall to launch Bonnie Langford as Melanie at his ▶

old theatre, the Mermaid. "We came up with an ideal photocall – Bonnie Langford was starring in *Peter Pan* and we decided we'd take a picture of Bonnie as Peter and Colin Baker suspended on the wires. Although we were used to large turn-outs, that one was terrific. It was exciting to return to the place where I'd spent five very happy years."

A DEMANDING ROLE

It is easy to fall into the trap of viewing a Publicity Officer's job as attending photocalls and making the odd statement. The job is much more complex and demanding. The Publicity Officer's main functions are to make sure that everyone knows that the programmes are on television; to issue programme information (every episode of every programme is written about by the Publicity Officer); to liaise with production teams and the press with regard to location visits, press showings, previews; to make policy statements; to arrange interviews and to deal with the multitude of enquiries about BBC programmes. As if this isn't enough, Kevin adds, "Apart from promoting the programme, it is necessary sometimes to operate a 'Defensive Action' policy – to prevent a lot of material being published because it may be damaging or because it may not be appropriate to publicise it at that time.

"For example, there was one occasion when one of the female companions in *Doctor Who,* who had many years before appeared in a film topless, had a problem. Someone had sold a still from the film to the *News of the World* and they were going to do a story along the lines of DOCTOR WHO GIRL IN BLUE MOVIE. I got to hear of it and pre-empted the story. I contacted a journalist, Rosalie Horner of the *Daily Express* and told her the situation. So she interviewed the artiste concerned and ran a story on the Saturday about actresses being exploited in their early career, appearing in films they'd never dream of doing later on. That, of course, took the sting out of the *News of the World* story. They did run it but it was tucked away and very small. If we had not taken this defensive action, it may well have been a front page story."



Kevin O'Shea's favourite press call: Colin Baker and Bonnie Langford on stage at the Mermaid, back in January 1986.

1980 was Kevin O'Shea's busiest year on the programme. Three new companions were announced: Adric, Tegan and Nyssa, the demise of K9, the departures of Lalla Ward and Tom Baker, the announcement of their upcoming marriage, the marriage itself and a new Doctor in the form of Peter Davison. "Graeme McDonald, who was then Head of Series and Serials, jokingly accused me of spending all my time on *Doctor Who.* I must admit there were times when I thought I did. At our regular monthly routine meetings, he would fix me with a wry smile and say 'What's *this* month's *Doctor Who* story going to be?'"

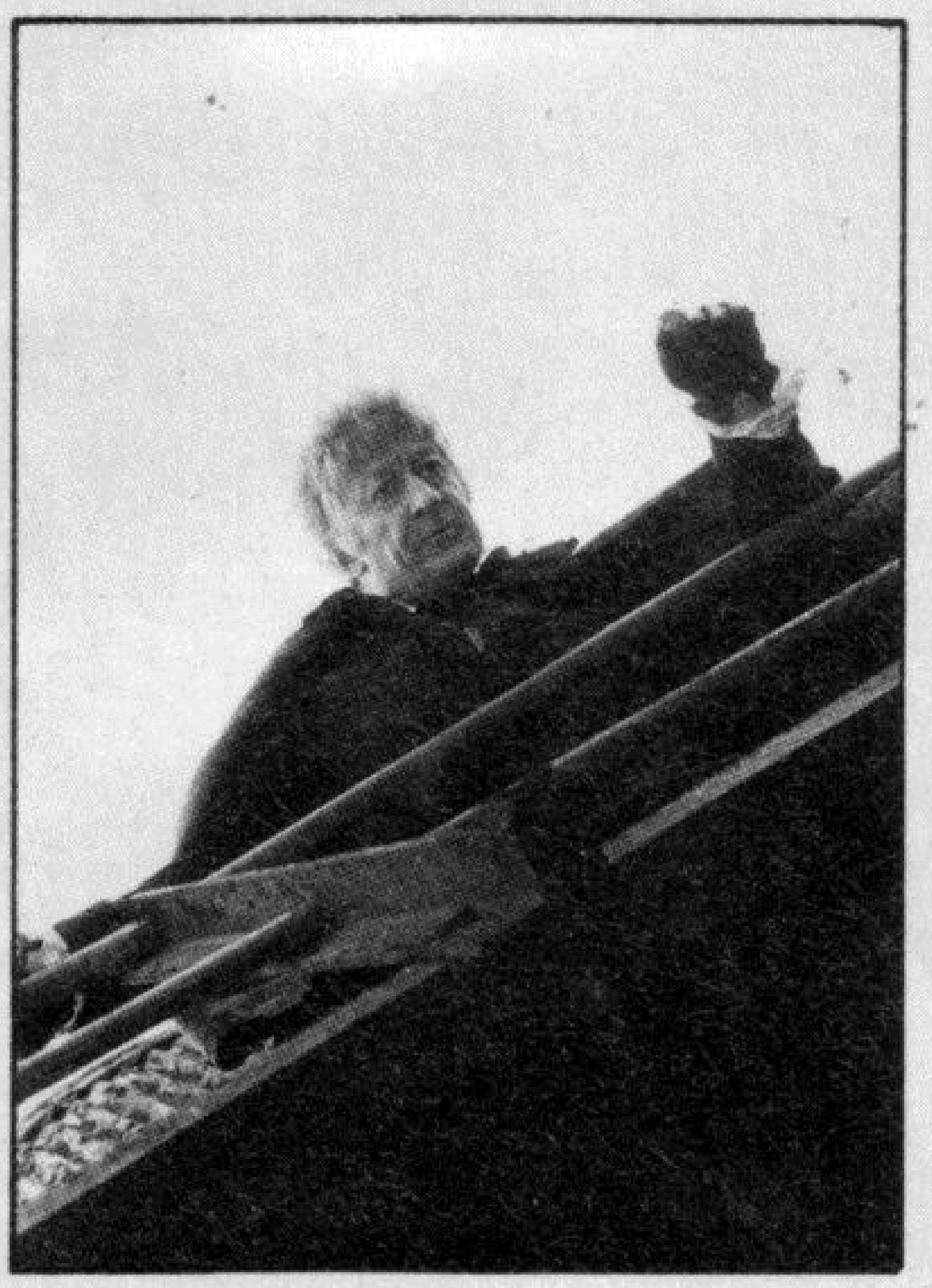
I asked if the marriage of Tom and Lalla caused any problems for the BBC Publicity machine. "Well, Lalla informed the BBC that she and Tom were to marry, but Tom particularly refused to pose for pictures, until he discovered he was being doorstepped at the rehearsal room at Acton and at home. So he reluctantly agreed to come up to the Cavendish Place office with Lalla at seven o'clock in the evening to meet the press. The office was heaving with press, photographers, reporters, TV news crews – everyone was there. Well 7.15 came and still no sign of Tom or Lalla. I remember saying to you, John 'You realise this lot will lynch us,' and Brian Clifford, our Picture Editor, added 'But JN-T, we'll get you first!'"

Tom and Lalla did arrive eventually and the press group were appeased. "It was obvious that they had been celebrating earlier, and it was a fairly excitable occasion; some of the language was unprintable but the evening was a great success. Excellent press coverage was achieved and the happy couple were left in peace!"

I asked Kevin what the main problems he encountered were when publicising the programme in general. He interrupted my question abruptly: "The Grapevine, no hesitation at all. You can't keep *anything* secret for long enough to capitalise on it to its best advantage. You could get a lot more publicity for this show, if you could choose the right moment to do it. Too often we've been rushed into announcements and have, therefore, been unable to do them properly. People who leak stories around the place are doing the programme a disservice and possibly threatening its future as well."

Some he saw in...

Wendy Padbury. Photo © BBC.



Jon Pertwee (*Inferno*). Photo © BBC.

Tom Baker and Lalla Ward. Photo © BBC.

Peter Davison. Photo © BBC.

The Five Doctors: Kevin had more than a few problems with Troughton and Pertwee's messing about with Tom Baker's dummy! Left to right: Patrick Troughton, Richard Hurndall, Tom Baker's dummy, Elisabeth Sladen, Jon Pertwee and Nicholas Courtney. 'Seated': John Nathan-Turner, Peter Davison, Carole Ann Ford and K9. Photo © BBC.

Kevin is often contacted by fans directly by telephone. Did he find this too time-consuming? "No, I try to be honest with them when they ask me questions. I've often been able to nail rumours on the head; there are so many rumours and most are grossly inaccurate. The only problem I've had, and I know it's usually done out of enthusiasm, is leaking of accurate information before we can do our job properly."

This prompted me to ask Kevin about the Michael Grade hiatus. Was *Doctor Who* cancelled, as many fans still believe, and the BBC bowed to public pressure to reinstate it, or was a postponement always intended?

"I was told it was taken off to be given a rest, to be refurbished, rather like what is happening now. No-one at the BBC ever said the programme was not coming back. I can remember sitting in Bill Cotton's office when he contacted David Saunders, the then Co-ordinator of the *Doctor Who* Appreciation Society, to reiterate that, "*Doctor Who* was only coming off for a while and it would without doubt, return. It was never axed."

FAVOURITE MOMENTS

I asked Kevin which were some favourite moments in his experience of the world of *Doctor Who.*

"It's always good when something innovative is done that sets a trend. *Doctor Who* was the first programme to take a press party abroad, filming in Paris for *City of Death.* I thought that the setting would give good pictures for Fleet Street and first-class interviews. I was proved right. Later I took parties to Singapore (*Tenko*), Corfu (*My Family and Other Animals*), Athens (*Fortunes of War*), and subsequently with the good Doctor we visited Amsterdam, Lanzarote and even Barry Island. *Doctor Who* set a trend. Overseas trips are commonplace now."

Kevin also has fond memories of the photocall for *The Five Doctors.* Tom Baker didn't turn up for the call but it had been decided to have his wax-work from Madame Tussaud's standing by in case. "The pictures got in everywhere. There were some that we didn't allow to be published, like the ones of the other Doctors holding the dummy longways like a battering ram."

His favourite photocall was at the Stone Age Village used for the first section of *The Trial of a Time Lord.* The press was assembled and it was absolutely freezing cold. "The pictures we were offering were Colin Baker and Nicola Bryant complete with boaters and canes – back in the old routine after the hiatus, and Joan Sims, covered in ringlets, looking, by her own admission, like Bonnie Langford's grandmother. After the photocall we found a pub which stayed open all afternoon and the Fleet Street hacks and I drank the pub dry of champagne. Yes, that was the one. As ▶

the press said at the time – good fun, good pictures, good drinks – Vintage Fleet Street. And it was."

Kevin's career at the BBC started on a high note with *The Forsyte Saga*, which was hugely successful and he is ending on one too, with *Blackeyes*. "Although it's controversial, it's had a lot of publicity and it has achieved the highest BBC2 figure of the year, beaten only by the Wimbledon Finals and a World Cup qualifying match."

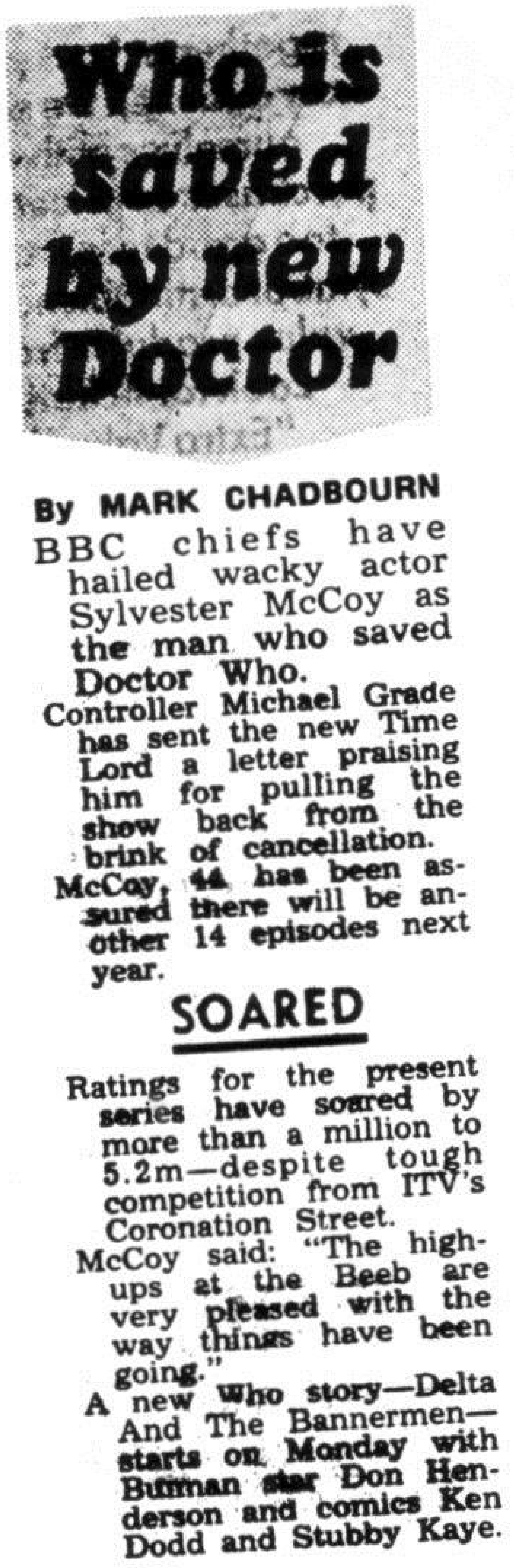
I asked Kevin to comment on the slightly disappointing audience figures for this Season's *Doctor Who* (3.1 million at worst, 5.0 million at best). "Look," he said, "We bandy these figures around. Two million is disappointing? Think how many noughts there are in that figure! *The Mousetrap* has been running over thirty years and I doubt it has been seen by two million people to date."

While taking the opportunity to wish the bespectacled Kevin O'Shea every success with his freelance career, I asked him to make his last announcement about *Doctor Who*'s future.

"I have been assured that the future of *Doctor Who* is safe. It is very likely it will go to an independent production company. It may well be made on film. There is no question of it being dropped in the foreseeable future. The new Head of Drama Series, Peter Cregeen, has gone on record as saying he's looking for a way to carry *Doctor Who* through the Nineties for the audience of the Nineties. However, I think it unlikely it will be on the air for the next eighteen months, simply because it will take time to find the right people to do it and to set it up. It's like the publicity; no-one wants to rush into the programme until they're ready, because they don't want it to be anything but the best."

After I had left him, I wondered whether Kevin's new freelance career might cross the path of the Independent production of *Doctor Who* and/or even *Doctor Who – The Movie*. Should I retrace my steps and ask him? Should I telephone him later? No, I decided. With regard to the future, WHO KNOWS!

***Doctor Who* and *'Allo 'Allo* combined to publicise the BBC's 1988 Autumn Special. Sylvester McCoy and Vicki Michelle sample strictly Perrier only! Photo © BBC.**



Who is saved by new Doctor

By MARK CHADBOURN

BBC chiefs have hailed wacky actor Sylvester McCoy as the man who saved Doctor Who.

Controller Michael Grade has sent the new Time Lord a letter praising him for pulling the show back from the brink of cancellation.

McCoy, 44 has been assured there will be another 14 episodes next year.

SOARED

Ratings for the present series have soared by more than a million to 5.2m—despite tough competition from ITV's Coronation Street.

McCoy said: "The high-ups at the Beeb are very pleased with the way things have been going."

A new Who story—Delta And The Bannermen—starts on Monday with Butlin star Don Henderson and comics Ken Dodd and Stubby Kaye.

They love a good story: *The Sun* 31st October 1987. See our Press Review for this year's similar story.

THE PRESS GANG

Roger Clark takes a look at a year of *Doctor Who* in the British press, from the straight and sound to the ridiculous and inaccurate . . .

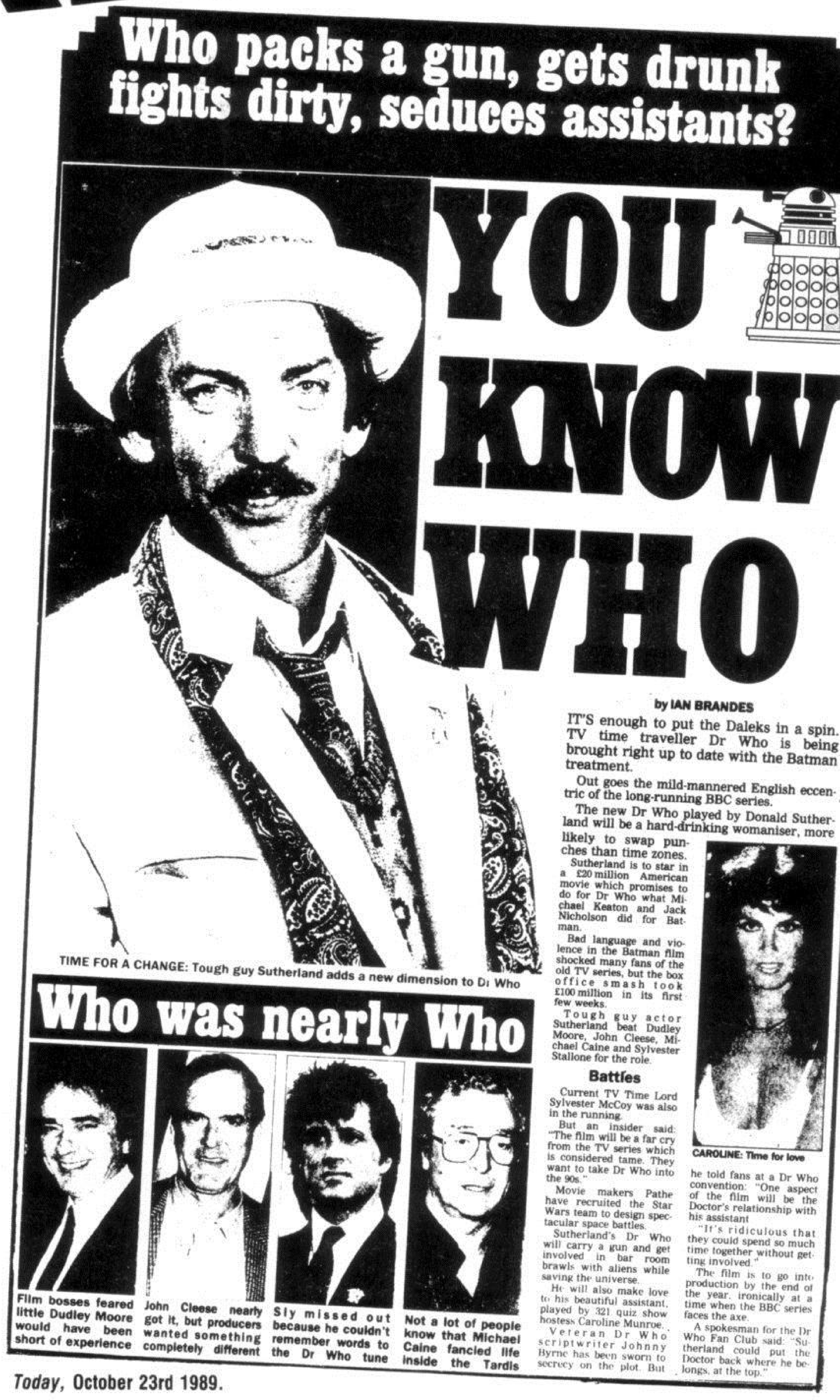
One thing the newspapers love is anything out of the ordinary – and that's certainly what *Doctor Who* gave the press in 1989. The coverage started in January and one of the first articles was in the *Daily Express,* just two weeks into the year. This announced one of the big *Who* events of '89 – *The Ultimate Adventure* play.

Following this came the reviews – most of them were good ones. As well as citing the special effects and lasers they inevitably loved the Daleks. Nearly all the reviews of the play appeared in the local papers, which tend to take more interest in the show than the nationals!

SEASON NEWS

The first bits of new season news started hitting the stands in May, with Nicholas Parsons playing "an evil priest", according to the *News of the World* on May 28. The same paper covered the series again in June when a highly exaggerated article (what else) was published with the headline "DR WHO GIRL CHEATS DEATH", reporting on Sophie's accident during studio recording (see **DWM Issue 152**).

Apparently "a member of the production team", who usually turns out to be a bored journalist on a Friday afternoon, said: "We jumped on to chairs or hung on to camera gantries . . ." Well sorry, but the truth's out – it wasn't that dangerous at all!



Who packs a gun, gets drunk fights dirty, seduces assistants?

YOU KNOW WHO

TIME FOR A CHANGE: Tough guy Sutherland adds a new dimension to Dr Who

Who was nearly Who

Film bosses feared little Dudley Moore would have been short of experience

John Cleese nearly got it, but producers wanted something completely different

Sly missed out because he couldn't remember words to the Dr Who tune

Not a lot of people know that Michael Caine fancied life inside the Tardis

by IAN BRANDES

IT'S enough to put the Daleks in a spin. TV time traveller Dr Who is being brought right up to date with the Batman treatment.

Out goes the mild-mannered English eccentric of the long-running BBC series.

The new Dr Who played by Donald Sutherland will be a hard-drinking womaniser, more likely to swap punches than time zones.

Sutherland is to star in a £20 million American movie which promises to do for Dr Who what Michael Keaton and Jack Nicholson did for Batman.

Bad language and violence in the Batman film shocked many fans of the old TV series, but the box office smash took £100 million in its first few weeks.

Tough guy actor Sutherland beat Dudley Moore, John Cleese, Michael Caine and Sylvester Stallone for the role.

Battles

Current TV Time Lord Sylvester McCoy was also in the running.

But an insider said: "The film will be a far cry from the TV series which is considered tame. They want to take Dr Who into the 90s."

Movie makers Pathe have recruited the Star Wars team to design spectacular space battles.

Sutherland's Dr Who will carry a gun and get involved in bar room brawls with aliens while saving the universe.

He will also make love to his beautiful assistant, played by 321 quiz show hostess Caroline Munroe.

Veteran Dr Who scriptwriter Johnny Byrne has been sworn to secrecy on the plot. But he told fans at a Dr Who convention: "One aspect of the film will be the Doctor's relationship with his assistant

"It's ridiculous that they could spend so much time together without getting involved."

The film is to go into production by the end of the year, ironically at a time when the BBC series faces the axe.

A spokesman for the Dr Who Fan Club said: "Sutherland could put the Doctor back where he belongs, at the top."

CAROLINE: Time for love

Today, October 23rd 1989.

Also in June, Ken Dodd faced the VAT man in court, with brief mentions made of his appearance in *Delta and the Bannermen.*

On a sad note, *Doctor Who* was mentioned in the articles concerning the untimely death of Maurice Colbourne. A clip of him playing the popular Lytton in *Attack of the Cybermen* was even shown on the BBC national news.

As mentioned earlier, the local papers seem to enjoy covering *Doctor Who* (particularly some Midland and Scottish papers). A super treat was in store on August 18 for Midlanders, with a centre page pull-out in the *Sunday Mercury* covering the new season (mainly *Survival*) all in colour!

This included probably the ▶

Photo © BBC

first pictures seen of the Cheetah people, plus news of John Nathan Turner's departure, not forgetting the appearance of the Cybermen in Season Twenty-Six – oops! While mentioning local papers, *The Kent Messenger,* which covered the filming of *The Curse of Fenric,* gave readers some unique photographs and information on the story.

Moving into September, we saw more photographs – colour this time, courtesy of *Today,* which were taken at the press call for *Battlefield.* The pictures were mostly of Sylvester McCoy and Jean Marsh and seem to keep popping up everywhere.

September saw a lot of coverage for the Doctor, mainly due to the start of the new season! This was greeted by a colour spread in *TV Guide* (again covering *Survival* and saying nothing new), some good reviews in local papers, some bad reviews in some of the nationals and the odd feature.

The Independent started by giving the programme a sarcastic write-up on the tv page, until *Ghost Light,* which they said was probably the best *Doctor Who* story ever!

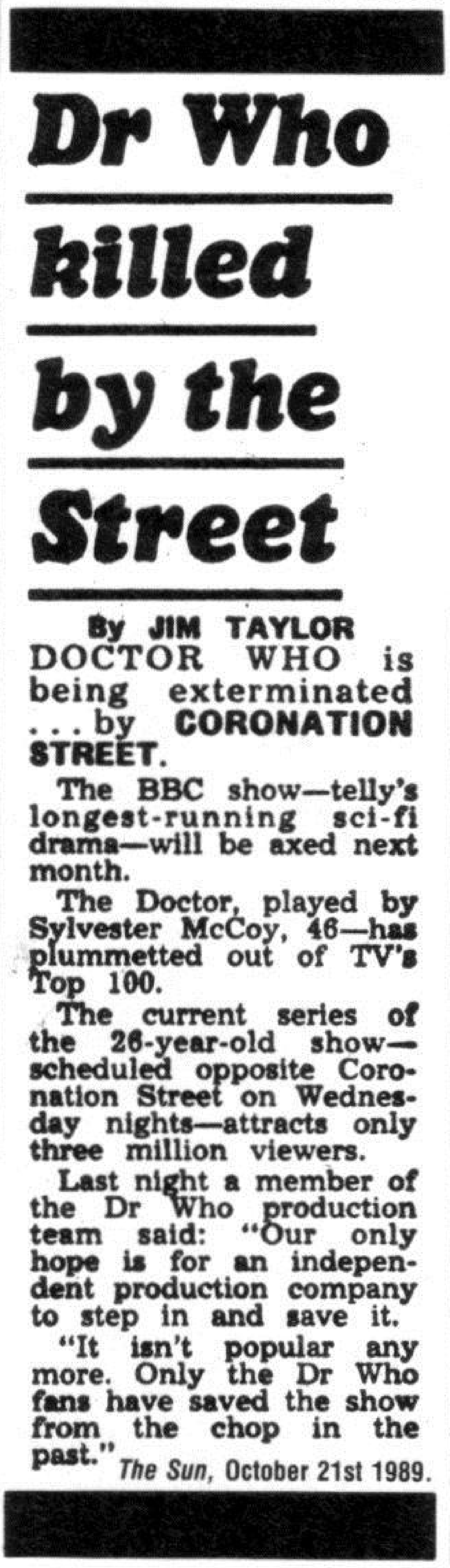
The coverage was not as much as we have come to expect in these days of publicity and hype but this may have been part of JNT's plan not to advertise until later in the year, with the start of *The Curse of Fenric.*

ACE ADULATION

One thing of note seems to be the fascination of the press with Sophie Aldred. While Sylvester gets slammed by the Fleet Street mob (or should that be Wapping) Sophie seems to enjoy a very good press. *The Sun* featured her in September, giving details of her favourite food, film, etc. and then in October covered her struggle against anorexia in their 'Woman' section.

Covering an entire page, the article was almost tasteful (a first, perhaps?) except the corny headline: "Anorexia Almost Exterminated Me!" Aghhh!

Another interview with Sophie appeared in November (for the *News of the World*). In all the articles Sophie/Ace is said to have "style" and they are all accompanied by a new set-up photo – harking back to the Leela/Louise Jameson days?



Dr Who killed by the Street

By JIM TAYLOR

DOCTOR WHO is being exterminated . . . by CORONATION STREET.

The BBC show—telly's longest-running sci-fi drama—will be axed next month.

The Doctor, played by Sylvester McCoy, 46—has plummetted out of TV's Top 100.

The current series of the 26-year-old show—scheduled opposite Coronation Street on Wednesday nights—attracts only three million viewers.

Last night a member of the Dr Who production team said: "Our only hope is for an independent production company to step in and save it.

"It isn't popular any more. Only the Dr Who fans have saved the show from the chop in the past."

The Sun, October 21st 1989.

The annual cancellation scare came in October, covered sensibly by *TV Guide* and not so well by *The Sun,* with the headline: "Dr Who killed by the Street."

Just when we thought it was all at an end came the highlight of the year, which must have raised a few smiles on the faces of the Doctor's legion of followers. October 23rd saw such headlines as "Lust in Space" (*The Daily Mirror*), "And How Was It For You Who?" (*The Daily Express*) and "Who's A Naughty Doctor, Then?" (*The Sun*).

One of the most informed, as always, was *Today,* with a clever double exposure of Donald Sutherland in McCoy's costume. They gave the whole of page three to the feature and the 'Thought for Today' was even "After *Dr Who* . . . *Sooty the Movie,* the scorching tale of a homely bear hand-in-glove with Colombian drug barons". All the reports were highly amusing and all totally untrue, if we are to believe Coast to Coast.

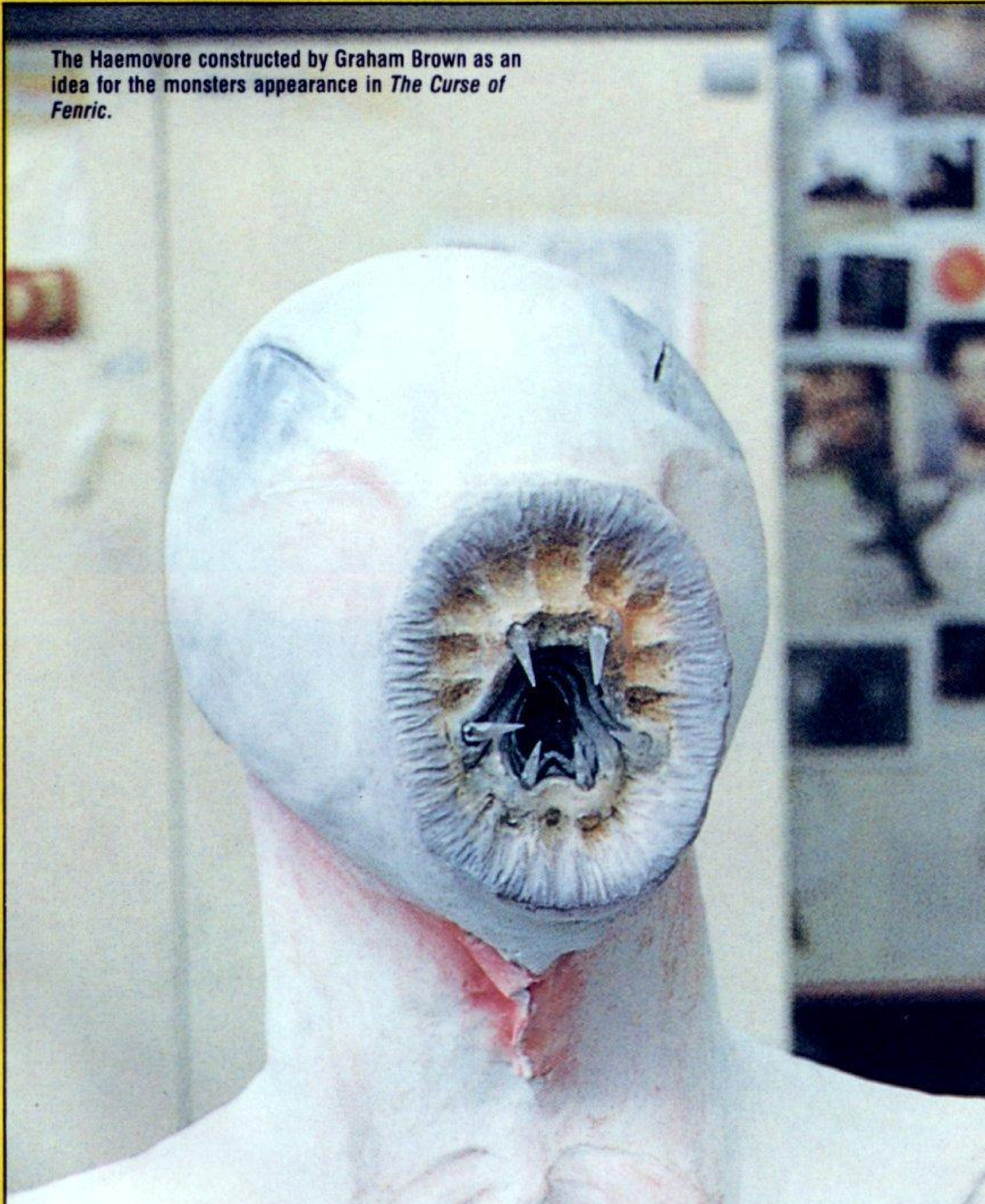
The end of November came and Charles Catchpole gave McCoy a real slamming in the *News of the World.* The headline? "Doc's too diddy to duff up Daleks" sub-headed "Who looks a twit then?" It was an uncalled-for attack on Sylvester, written by someone who should change his name to something more sensible!

December was quiet as the season came to a close, marked by a report in London's *Evening Standard* on missing episodes. This seems to be another favourite topic, as the paper reported that episodes of *Doctor Who* are still missing from the BBC Archives (along with the likes of *Z Cars* and *Juke Box Jury). The Daily Telegraph* was the first national to latch onto the possible independent production of *Doctor Who* and gave a rosier picture for the series than that presented by *The Sun* in October.

All fans can do now is look forward to 1990 and hope for something a little more informative than 1988's *Sunday Sport,* which informed us about a *real* Dalek being housewife Irena Week's "Red Hot Lover"! ◆

SFX

Doctor Who has always proved a challenge to the Visual Effects Department of the BBC and Season Twenty-Six called for as many and as complex effects as ever before. Effects Designers Malcolm James, Dave Bezkorowajny and Graham Brown told *Doctor Who Magazine* how they achieved the impressive results they did – despite having almost no time, and a budget for the whole season that was less than for a single episode of *Red Dwarf.*



The Haemovore constructed by Graham Brown as an idea for the monsters appearance in *The Curse of Fenric.*

Malcolm James was responsible for the Visual Effects for *Ghost Light* and *Survival.* Working with Malcolm were assistants Guy Lunn, Paul McGuiness, James Davis and Mike Tucker.

Malcolm was assigned to the series because he was the only Designer who had not yet booked his holiday when John Nathan-Turner specified that he wanted an Effects Designer who would be available for the whole period of the summer shoot.

We asked Malcolm about the differences and difficulties of working on location as opposed to in the studio.

SURVIVAL

"The first one we did was *Survival;* that was all done on Outside Broadcast (OB), so everything related to what the locations were going to be like and the problems that each might pose. The production meeting was not as important for that as scouting the locations.

"We can talk though problems in a meeting, but when you are in a particular location you might find what was an off-the-cuff decision suddenly becomes a major problem. It might be that there's a mound or a building in the way.

"Perivale itself provided a major problem. There's the sequence where two motorbikes, one driven by the Doctor and one by Midge, collide and explode. This was recorded on top of Horsendon Hill Park, which is in Perivale itself. When we were asked to produce this effect, I was presented with the problem of an explosion when two motorbikes crash on some waste ground.

"There didn't seem to be any problem – no artists needed to be involved.

"When it came to actually doing the explosion, I discovered that the location was a conservation area! The Park Keeper said I could break up the surface of the ground, provided I cut out a section of turf and put everything back exactly as it was. So I had to be careful to do no damage – just skim off the turf, dig a hole for the mortars, and then replace it all after the job.

"Then we found out that we couldn't use a very powerful explosive, because the whole of the common is in fact an emergency reservoir for all of Perivale! The tanks are only about six or seven feet below the surface. Instead of using a couple of mortars with an explosive device inside, I had to use about six, all with much less explosive in them, to create the effect of the spread of the explosion.

"That tends to be the way things go in the BBC Effects world. You think you have an immediate answer to a problem, but when you get to the location or into the studio you find there are more difficult circumstances than you were told – things keep cropping up.

►

LOCATION ADVANTAGES

"That said, location work has the advantage that you are working with a particular cameraman – with one camera you know the extent of the shot and how much will be seen. You know you're governed by light, but you also know that if you can set the effect up before the light is good enough to film, that gives you more time. In the studio it's just black, and as soon as they put lights on they start recording.

"There are also many effects you can do on location that wouldn't be possible in studio, particularly pyrotechnics. Studio Management and safety officers may decide a particular effect may not be done in the confines of the studio. Outside, I'm responsible both as Effects Designer, and as a safety officer as well, along with the Production Manager. The two of you make all the decisions, but everything you plan to do on the location is noted before you go away and checked by safety officers at Television Centre. Being outside just gives you that much more room to play with.

"The major extra consideration is the elements. If you're using a lot of smoke on location that may not be a problem if the wind is taking the smoke away from the artists, rather than choking them. In the studio there's very little you can do with the smoke. You might create the effect, and then an artist could say, 'I'm very sorry, but I can't work in this atmosphere.'

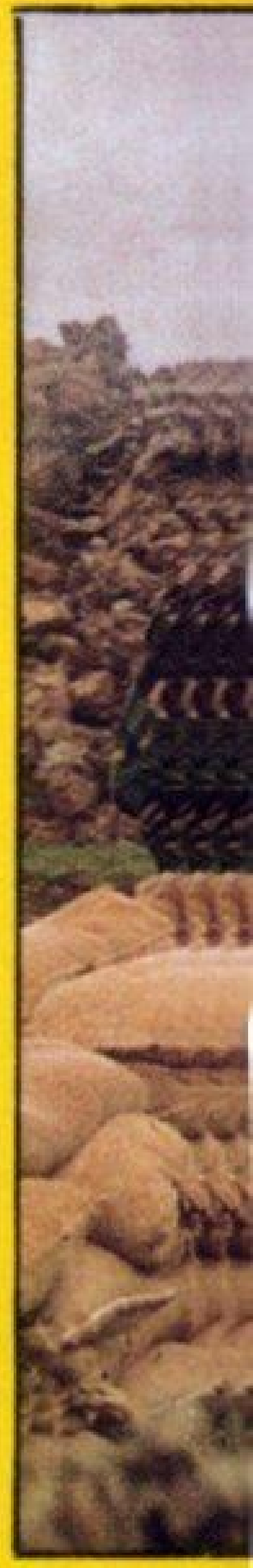
"Overall, effects work better on location, there's much more scope. *Survival* was entirely on location, and we had a range of effects to produce. There was the motorbike crash in Perivale, and another major effect was the mechanical cat. That was very important to the storyline, and initially sounded very simple to achieve.

"We had already made an electric dog that had to walk and talk for a pilot BBC comedy. Having done that, the cat didn't seem to be too big a problem, but as it turned out, because a cat is so much smaller than a dog, all the mechanics had to be smaller, too. That meant we spent more time on the mechanics than we'd anticipated, which gave us a problem finishing it. We should have spent longer on the fur covering and skin creases, but we didn't have enough time. We spent all night on the Friday – immediately before the recording – and still arrived on location with a cat that was not as good as I wanted.

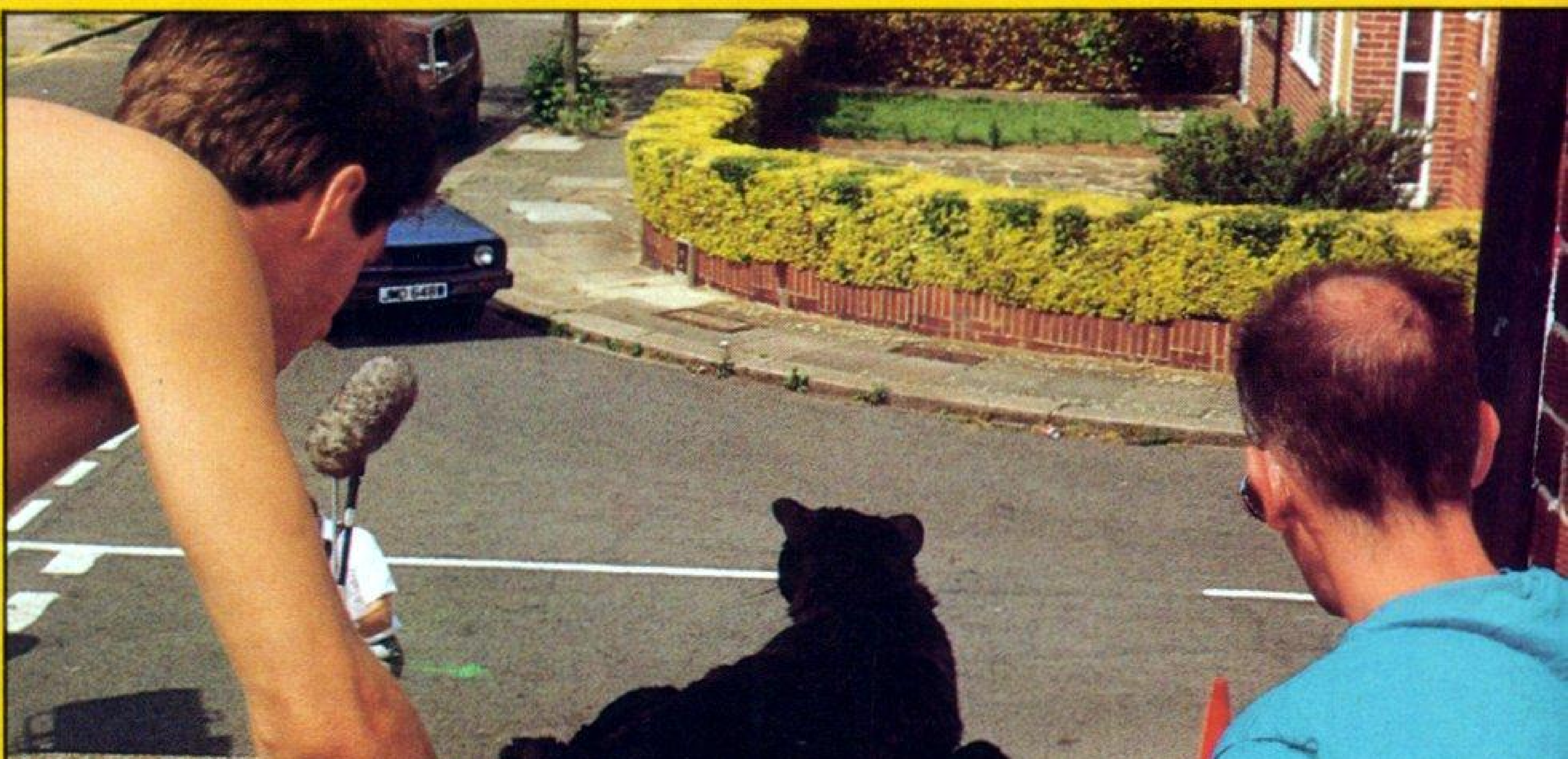
"Fortunately the Producer and Director appreciated my feelings and agreed we could spend another day on it. After that they felt they could work with it and it was presentable. But even now, I feel it could have been so much better, given more time.

"In addition to the cat, we had some other pretty involved effects. One of the

Designer Dave Bezkorowajany supervises a battle sequence for *Battlefield*. Photo: Stuart Hill.


Mid-*Battlefi*

The 'surreal monsters' in *Ghost Light*, made by Visual Effects.


The animatronic cat is set up for a scene in *Survival*.

checks on explosives. Photo: Stuart Hill.

The *Battlefield* spaceship. Image © BBC.

An explosion is set off in *Battlefield.* Photo: Stuart Hill.

The big bang goes off for the end of *Survival*, set to avoid damaging Horsendon Hill or water tanks below it. Photo: Mark Wyman

The aftermath. Photo: Mark Wyman

heaviest days was doing the fight sequence between the Master and the Doctor. They were on a podium, and the planet was supposed to be exploding around them – the final conflict, really.

"The shots for that required massive flames round the podium, lots of smoke, lava, and so on with explosions in the background, volcanoes, the lot. The whole scene would be a mixture of the Master and the Doctor fighting, flames leaping around them, Cheetah People, and intermixed with that would be lava flows, explosions from the ground, fire coming up through the earth and water . . . and we had all that prepared.

"As it turned out, setting up the fight took a long time and at the end of the day we didn't have enough time to get all the shots we needed from that location. There were still other shots to be done, and then we had to move on to another location for the next day. We had to finish there, so a lot of the effects that weren't really necessary weren't shot.

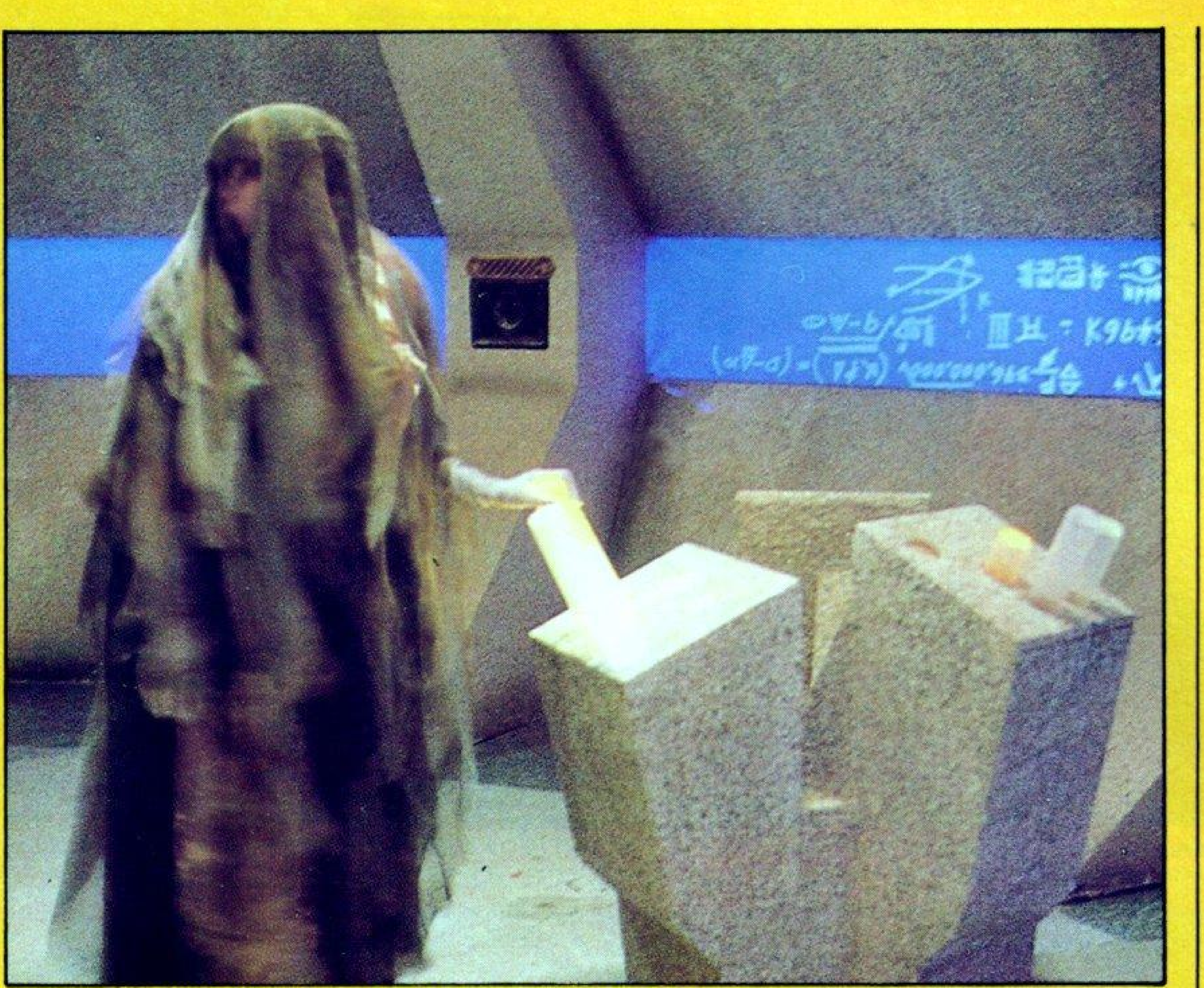
TIME PROBLEMS

"On *Survival* money was not the problem, it was time – especially for the cat. We even ended up getting extra work we hadn't bargained on. On the Cheetah People, Wardrobe did the costumes, but not the heads. The latex-foam appliances for the heads were regarded as make-up, and it was decided that Make-Up would also do the paws.

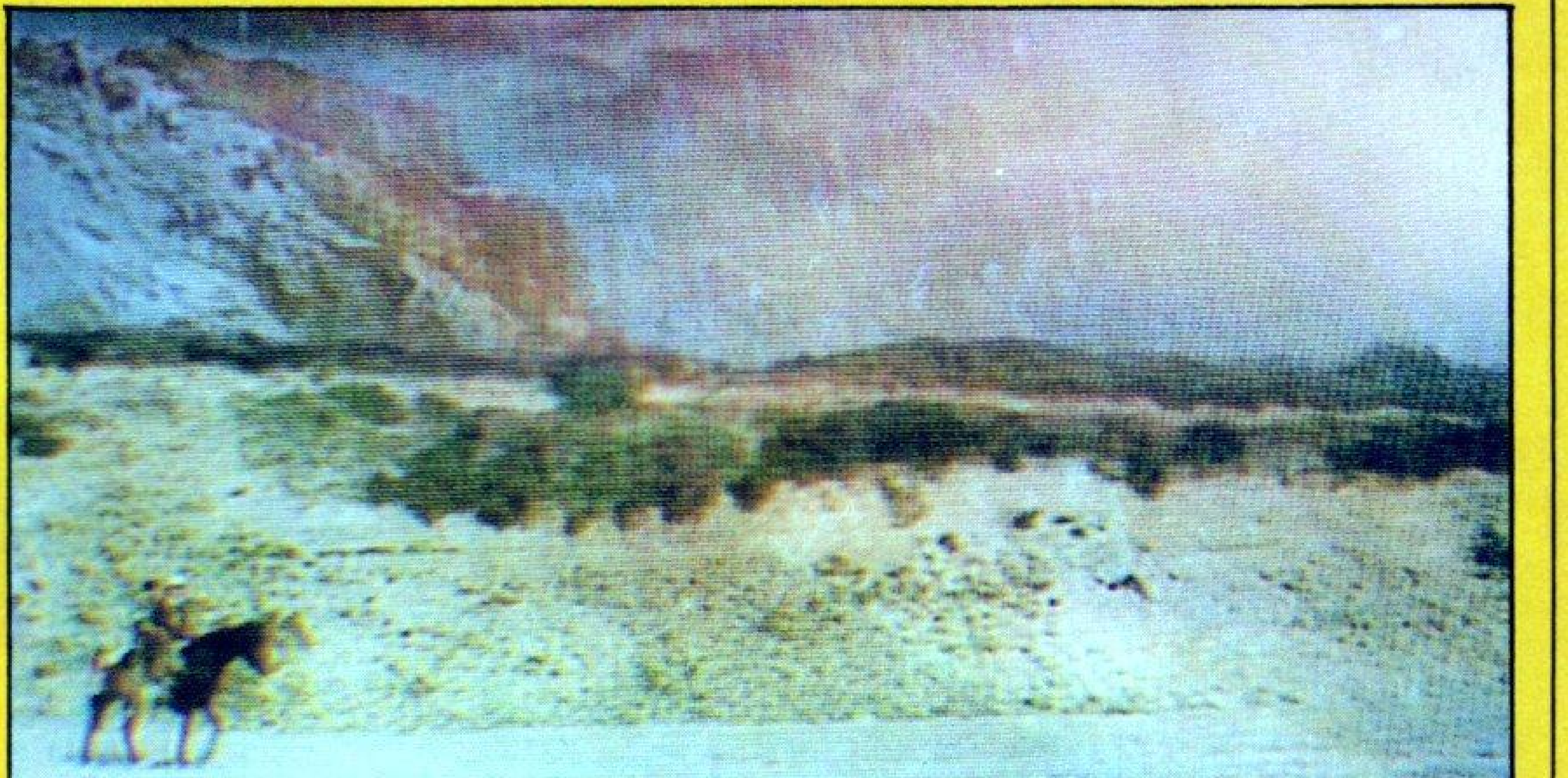
"One effect we needed was when one of the Cheetah People comes across a wire stretched across a path. The Cheetah Person was supposed to spot the trap, extend its claws and slice through the cord. We knew the type of mechanism we wanted to use to extend the claws, and I went to Make-Up to see how their hands were going to work. What they'd done was more of a mitten, without separate fingers, and we felt that wouldn't work with our mechanism.

"So we made our own version of the paw, which included our mechanisms and had separate fingers. I then gave those back to Make-Up to see if they could get a better match between the different sets of hands. Make-Up quite liked ours, especially since they were able to grip and one of the problems they'd had was that the people riding the horses had to be able to feel the reins, they asked us to make up more gloves for them to use for the close-ups and when the actors were riding the horses.

"Several areas overlap, particularly on *Doctor Who,* most obviously Video and Visual Effects. Video effects are by nature electronic rather than mechanical, which we can help set up, such as shots we did where the sky was supposed to be filled with smoke. We were lucky it was a summer's day so the sky was very bland – either blue or white. If it had been cloudy, we wouldn't have been able to get the shots required by Video Effects to use the sky to key in their effects.



Light (Sharon Duce) at the controls of the stone spaceship in *Ghost Light.*



Visual Effects helped Video Effects in the preparation of the rolling sky effects used in *Survival.* Image © BBC.

"It's important to have someone on location who knows about the video effects, as it can save you time. We had one shot of the moon reflected in the water, and that was done by shining a light into the water. But if we'd been really pushed we could have saved time by adding the reflection later in the video effects workshop.

"Knowing the capabilities of the Video Effects Designer also means we can work together to produce an effect. When we came to produce the sky effects for *Survival* with all the rolling clouds and so forth, we filmed smoke and dry ice falling onto the black floor of the Visual Effects model stage and then flowing towards the camera. We added a few little explosions which eventually became volcanoes erupting.

"The Video Effects Designer then made a negative of that – so we had black clouds against a white background – then flipped it over so that the clouds were against the ceiling, not the floor. Then he tinted it red and that became the rolling sky for the planet of the Cheetah People.

"*Ghost Light* was more straightforward, but that had some electronic enhancements, too. We had one shot where an oil lamp was supposed to die down and go out. The butler, Nimrod, is holding the lamp, and there was a button on the side whereby he could lower the flame, a mechanical effect.

"I happened to be passing the electronic effects workshop after we'd done that, and the Director Alan Wareing was in there doing some work on *Ghost Light.* What they were doing was lowering the lighting in the room, so it all seemed much dimmer than it was in the studio. But that meant you couldn't see the flame in the lamp, so they added a glow for it using electronics."

BATTLEFIELD

Like Malcolm James, Dave Bezkorowajny worked mainly on location for the story on which he was Effects Designer

– the season opener, *Battlefield*. Dave's assistants were Chris Reynolds, Norman McGeoc, Clare Haistock and Jon Savage. The locations posed similar problems – for example, the ruins where the Destroyer prepares to unleash the end of the world were so ruined that the crew was not allowed to set explosives within two hundred yards of them, in case they really did collapse. We asked Dave what stages he went through to plan and execute the location, studio and model effects required for the story.

"The script arrives, and as Effects Designer you spend a day or so reading it, marking all the things you think are possible effects. By the next planning meeting, perhaps a few days after reading the script, you'll have a list of all the potential visual effects requirements.

"The whole show, including the effects, is talked over item by item and you decide that some things are video effects, some are costume and part visual effects, and so on. Video Effects might decide they've not got much time to do an effect, so we will help out with that. That's when we decided to make the snake a video effect, for example.

"It all comes down to time and money – for everyone. I know that the Costume Designer wanted to make a big thing of the space-age armour for the non-speaking knights, but when it came to it, she had to use standard armour from stock.

"There are various changes as you go through. For example, in the beginning they wanted the Destroyer's horns to come out and his claws to grow. I said, 'This is obviously an expensive effect; do you want to go for this at the cost of dropping other items?' and they immediately decided to drop the idea.

"The budget is the main consideration. We have so much money and so many man-hours. As Visual Effects Designer, it's my job to say whether it's far too expensive and they can't have it, or to suggest cut-backs to keep within budget.

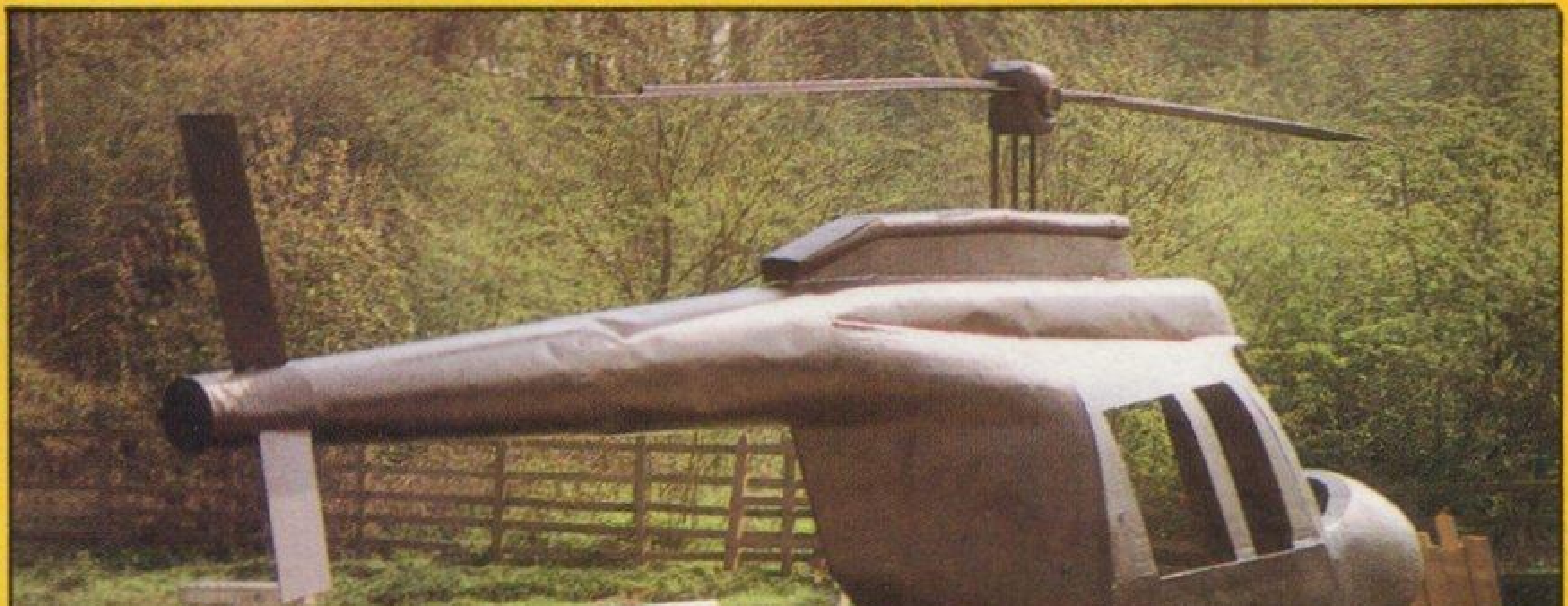
"Costing it all out is done from experience mainly. You know creating a rubber hand will take so many days, but it's very difficult to cost any particular item. On the day, things change, the situation is different. Just doing a simple explosion in the water for when the spaceship was blowing up became a major problem – the day we arrived there to do it, they'd just put a thousand fish in the lake. We had to do several small ones instead of a huge one.

"We work out the effects for the location shoot first. In the meantime, you can have assistants back at the workshop making stuff for the studio, if there's time. You have to be careful not to use too much of your money on the location – our pyrotechnics for *Battlefield* came to over £1,000 – which was a quarter of the budget. Flares cost about £12 or £16 each, and if you have a fight scene with six of those going off, then they decide to shoot it another three times, that's an extra expense you may not have bargained on. You have to be aware of that, and keep telling the Director that if he wants to do something again it's going to cost so much extra.

"An unfortunate thing with *Battlefield* was that the studio came straight after we got back from location. So myself and my assistants didn't have time to make the monster and we handed that over to a contractor before we went on location. We discussed what was required and so on, and I knew that when we got back the monster would be ready for the studio.

"Apart from the Destroyer, the studio work was mainly a lot of small items – like the nodule the Brigadier treads on and squashes to save the Doctor. There were also a few explosions, the sword had to glow, things like that.

"The water tank where Ace gets trapped was actually under the jurisdiction of the Set Designer. It was decided that it was part of the set. In past shows, Visual Effects have sometimes made and provided a tank, but in this particular one, the tank was very expensive and so the Set Designer incorporated it into the set."



The dummy helicopter that was blown up in *Battlefield*. Photo: Stuart Hill.

THE CURSE OF FENRIC

Graham Brown was responsible for the effects on *The Curse of Fenric*. It gives an idea of how little time the effects team have that Graham joined the production in February and his team of Steve Bland, Russell Pritchett, John Van der Pool and Mike Tucker, (with David Vialls and Alan Marshall as extra staff on location), finished their work by April 20th, 1989. Graham did, however, find time to play one of the Haemovores and (amongst other things) break through one of his own windows to grab Ace.

"The main problem for me is time, then money. There's no point in having tons of money if you haven't got time to spend it. But in fact we did all the effects asked for on *Fenric*. Some of them didn't make it to the screen for one reason or another, but we did them all.

"They did a shot of the chemicals spilling when the Doctor clears the chess pieces off the table. Then later the chess set melts and catches fire – which ►

sets fire to the spilled chemicals and the flames rush out across the floor, but all that went. We had a chess set hollowed out and gas pipes running up inside the pieces from under the chess board – you can just see the holes for them, if you know where to look.

"I also did a sculpture of what I thought the Haemovores should be like, but although the costume designer liked it, Make-Up decided to do something else, so we got their version. Mine was different; I just did it because I joined the production before anyone else and had a week spare to experiment before we really got started.

"Another thing we lost was that every time the Haemovores were killed they turned into slime. We did it all but then they didn't use it. Jean and Phyllis got turned to dust, although they cut an awful lot of that out, but none of them got slimed. I assume they just didn't have the time.

"Some of our effects got into the show, but you just don't see them. When Judson gets taken over at the end of Part Three, we blew the window and had the storm outside breaking into the hut. That was very impressive – we were actually pretty pleased with that. Then they added a big green video effect splodge over it, so you don't see our effect at all.

BURNING INSCRIPTIONS

"It was the same with the inscription burning into the tablet in the church. That was all a mechanical effect. We gouged out the shapes of the letters in a wooden slab, then refilled them with a special mixture (made partly from glue) and fuse cord. Then we burnt the letters out of the wood, which was finished to look like stone. When it was shown, they'd added a red video effect over the top, so you can't see our stuff at all. We spent ages making three slabs, and the finished effect was very impressive on all our test shots. I really don't see why they covered it up like that – we could have spent the time on something else.

"That was a different technique from the melting metal door [in Part Three]. We did that by mixing two active chemicals on a plastic door. Then we had a heat gun on the other side to help melt the plastic. The breeze was just enough to take the slight fumes and smoke off the surface of the plastic, so it looked like it was melting, rather than burning. We couldn't have done that in the studio, as the fumes would have hung around.

"I did ask for one video effect to be added. That was the glow in the mortar round the bricks when the wall falls in and the flask is found. We shot that in the basement of a school, and the caretaker had kindly re-mortared the wall we'd prepared, so it would look better. He didn't know we'd rigged it to collapse when one brick was pushed through. It ended up with me running at it with a scaffolding pole from the other side to knock the bricks out!

"The flask, when it falls out, was made to glow by having a bulb inside, with wires up through the base, which detach easily for when someone picks it up. We had three flasks in all, made from glass fibre.

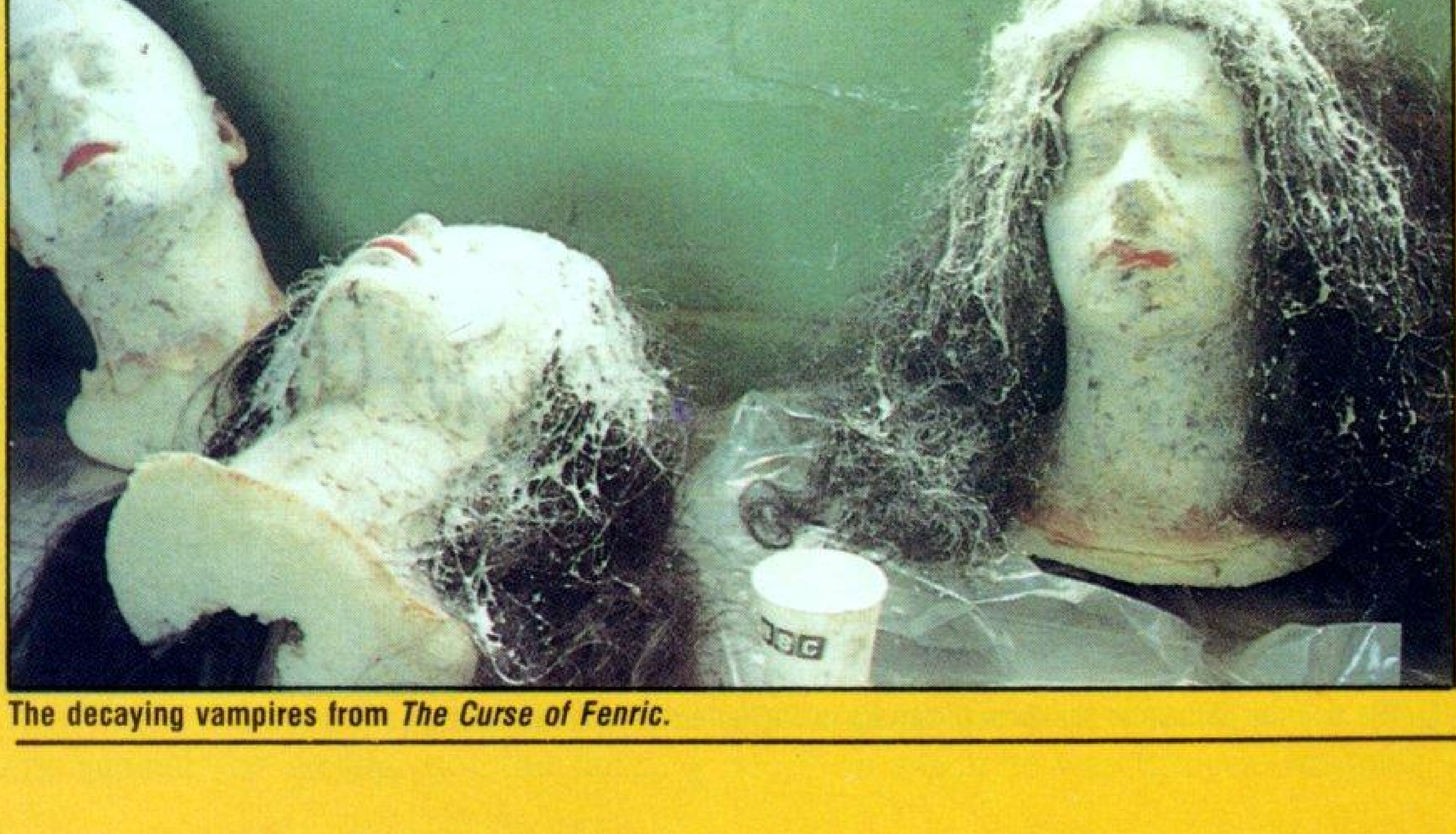
"We had the usual location problem, like Malcolm and Dave, of not being able to blow up what we wanted. Millington's office was a real army barracks, and they wouldn't let us scratch it. So when the windows blow out and everything, that's all done in front of it on a flat. I wanted something much bigger and grander.

"They were lucky with the underwater sequences, because I am one of the seven BBC Visual Effects registered divers. This was a coincidence; they could have been in trouble getting one if I hadn't happened to be assigned to the show. We did all that in Lulworth Cove, which I suggested – they were hoping to do it closer to where the other location was done, but I know Lulworth has really clear water. We didn't do much for the underwater stuff – just dropped things down through the water for hands to catch. Design did the prow of the Viking ship. They asked our advice on that, and sculpted the head out of polystyrene. We made sure they weighted that very heavily, because polystyrene and water don't really mix.

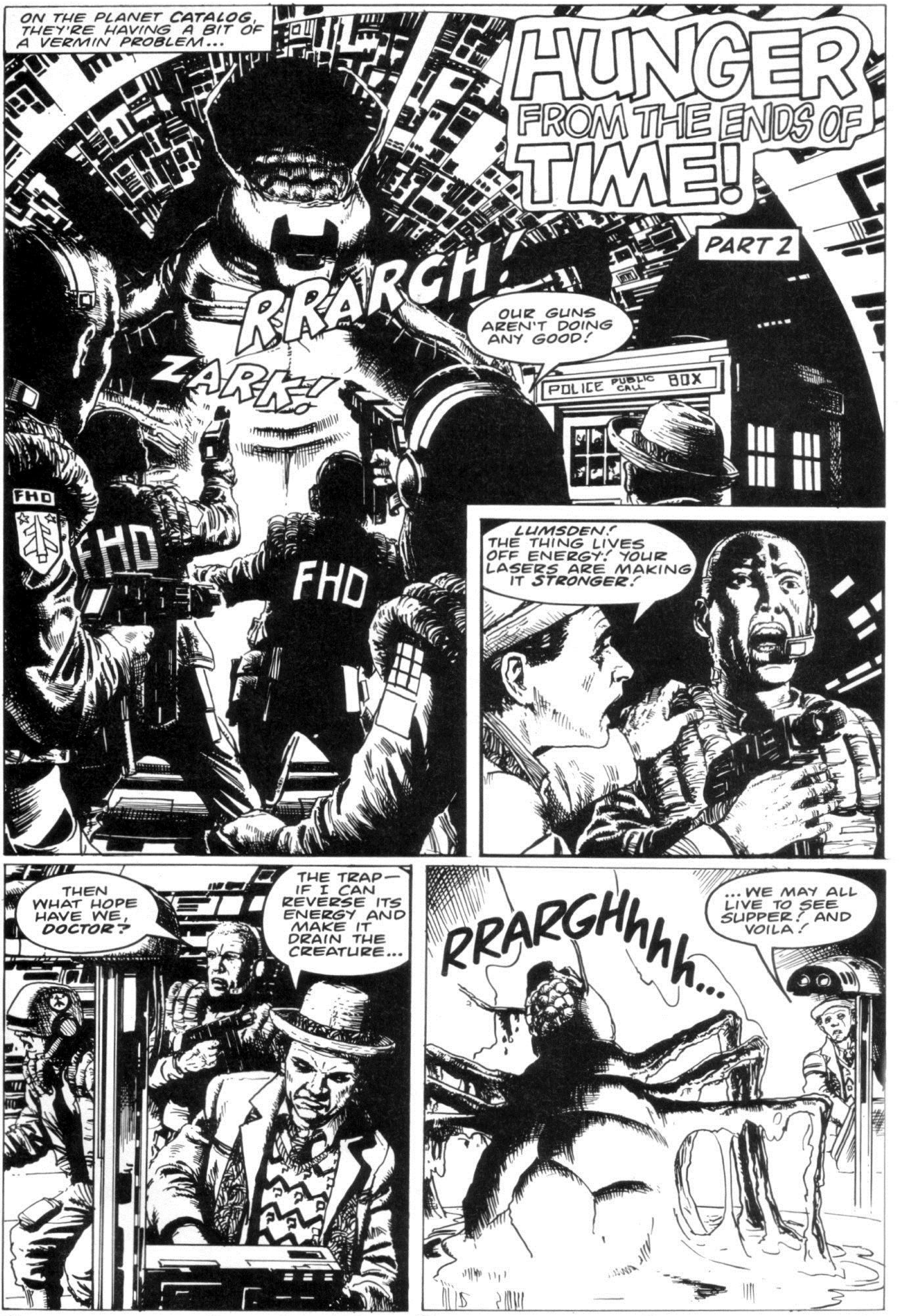
"A job which came into Effects rather than Design was making the Ultima Machine. That was really because they wanted it to work, and we've got the expertise with motors and things. Some of the machine was made out of an old television. I thought that was a fun kind of idea – I made it out of the television I first watched *Doctor Who* on as a child." ◆

Interview conducted by Justin Richards and Peter Angelhides. With thanks to the BBC Visual Effects Department for their assistance.

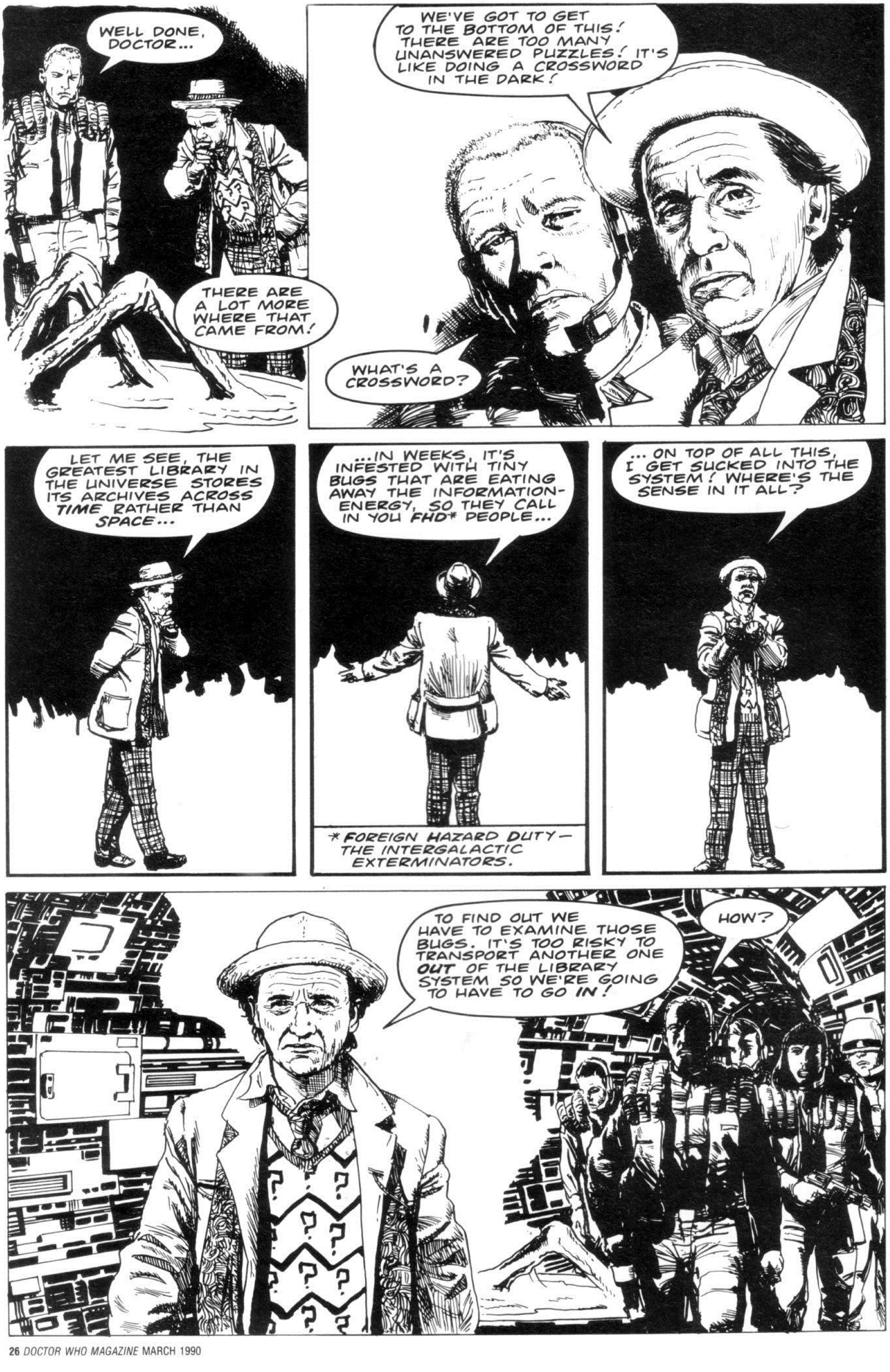
The Ultima machine from *The Curse of Fenric*, poison gas in place.

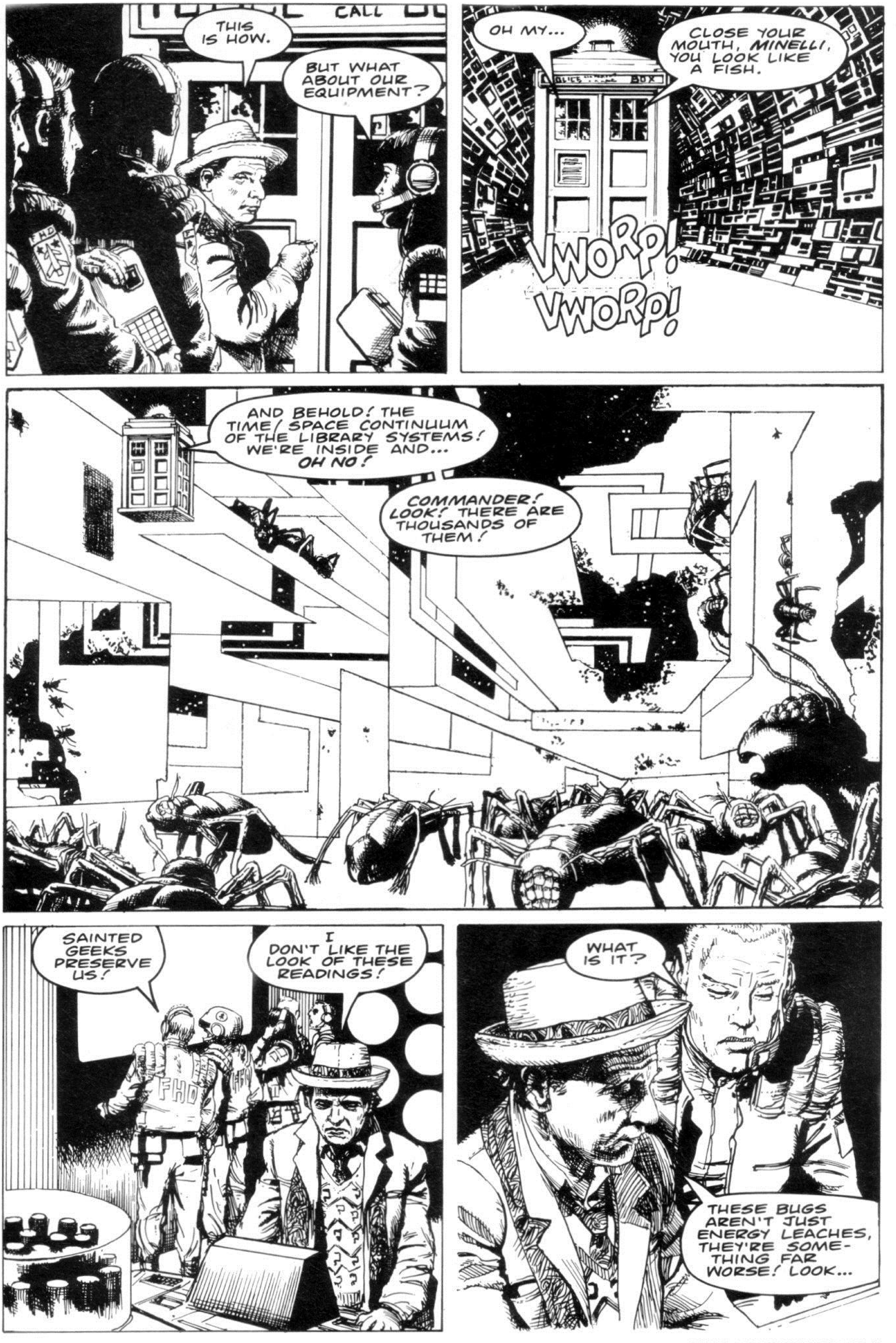


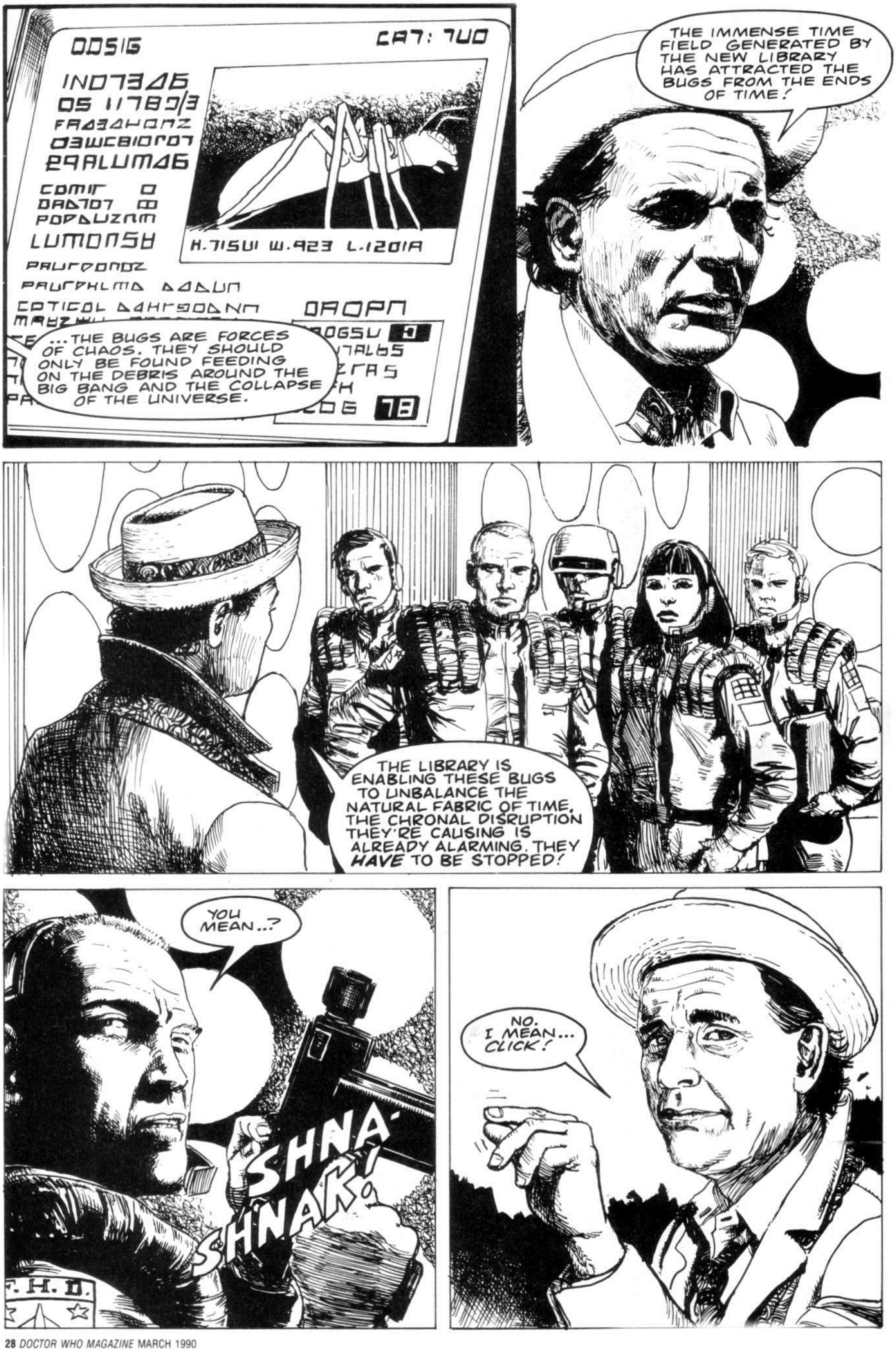
The decaying vampires from *The Curse of Fenric*.


ON THE PLANET CATALOG, THEY'RE HAVING A BIT OF A VERMIN PROBLEM...
HUNGER FROM THE ENDS OF TIME!
PART 2
RRARCH!
ZARK!
OUR GUNS AREN'T DOING ANY GOOD!
POLICE PUBLIC CALL BOX
FHD
FHD
FHD
LUMSDEN! THE THING LIVES OFF ENERGY! YOUR LASERS ARE MAKING IT STRONGER!
THEN WHAT HOPE HAVE WE, DOCTOR?
THE TRAP— IF I CAN REVERSE ITS ENERGY AND MAKE IT DRAIN THE CREATURE...
RRARGHhhhh...
...WE MAY ALL LIVE TO SEE SUPPER! AND VOILA!

SCRIPT: **DAN ABNETT** ART: **JOHN RIDGWAY** EDITOR: **ANDY SEDDON** OVERSEER: **JOHN FREEMAN**


WELL DONE, DOCTOR...
THERE ARE A LOT MORE WHERE THAT CAME FROM!
WE'VE GOT TO GET TO THE BOTTOM OF THIS! THERE ARE TOO MANY UNANSWERED PUZZLES! IT'S LIKE DOING A CROSSWORD IN THE DARK!
WHAT'S A CROSSWORD?
LET ME SEE, THE GREATEST LIBRARY IN THE UNIVERSE STORES ITS ARCHIVES ACROSS *TIME* RATHER THAN *SPACE*...
...IN WEEKS, IT'S INFESTED WITH TINY BUGS THAT ARE EATING AWAY THE INFORMATION-ENERGY, SO THEY CALL IN YOU *FHD** PEOPLE...
* *FOREIGN HAZARD DUTY* — THE INTERGALACTIC EXTERMINATORS.
... ON TOP OF ALL THIS, I GET SUCKED INTO THE SYSTEM! WHERE'S THE SENSE IN IT ALL?
TO FIND OUT WE HAVE TO EXAMINE THOSE BUGS. IT'S TOO RISKY TO TRANSPORT ANOTHER ONE *OUT* OF THE LIBRARY SYSTEM SO WE'RE GOING TO HAVE TO GO *IN*!
HOW?


CALL
THIS IS HOW.
BUT WHAT ABOUT OUR EQUIPMENT?
FHD
OH MY...
CLOSE YOUR MOUTH, *MINELLI*, YOU LOOK LIKE A FISH.
VWORP! VWORP!
AND BEHOLD! THE TIME/SPACE CONTINUUM OF THE LIBRARY SYSTEMS! WE'RE INSIDE AND... *OH NO!*
COMMANDER! LOOK! THERE ARE THOUSANDS OF THEM!
SAINTED GEEKS PRESERVE US!
I DON'T LIKE THE LOOK OF THESE READINGS!
FHD
WHAT IS IT?
THESE BUGS AREN'T JUST ENERGY LEACHES, THEY'RE SOMETHING FAR WORSE! LOOK...


...THE BUGS ARE FORCES OF CHAOS. THEY SHOULD ONLY BE FOUND FEEDING ON THE DEBRIS AROUND THE BIG BANG AND THE COLLAPSE OF THE UNIVERSE.
THE IMMENSE TIME FIELD GENERATED BY THE NEW LIBRARY HAS ATTRACTED THE BUGS FROM THE ENDS OF TIME!
THE LIBRARY IS ENABLING THESE BUGS TO UNBALANCE THE NATURAL FABRIC OF TIME. THE CHRONAL DISRUPTION THEY'RE CAUSING IS ALREADY ALARMING. THEY *HAVE* TO BE STOPPED!
YOU MEAN..?
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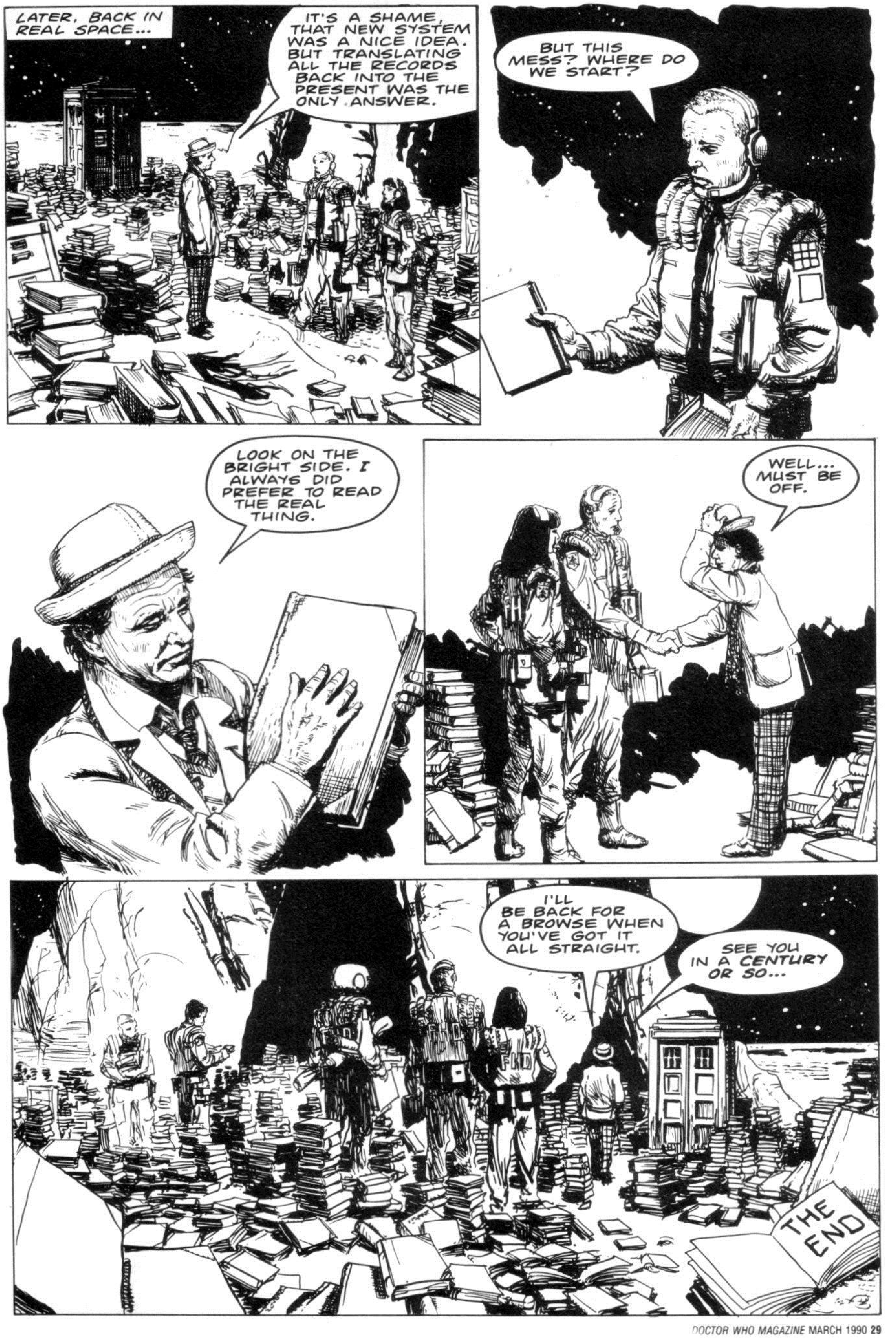
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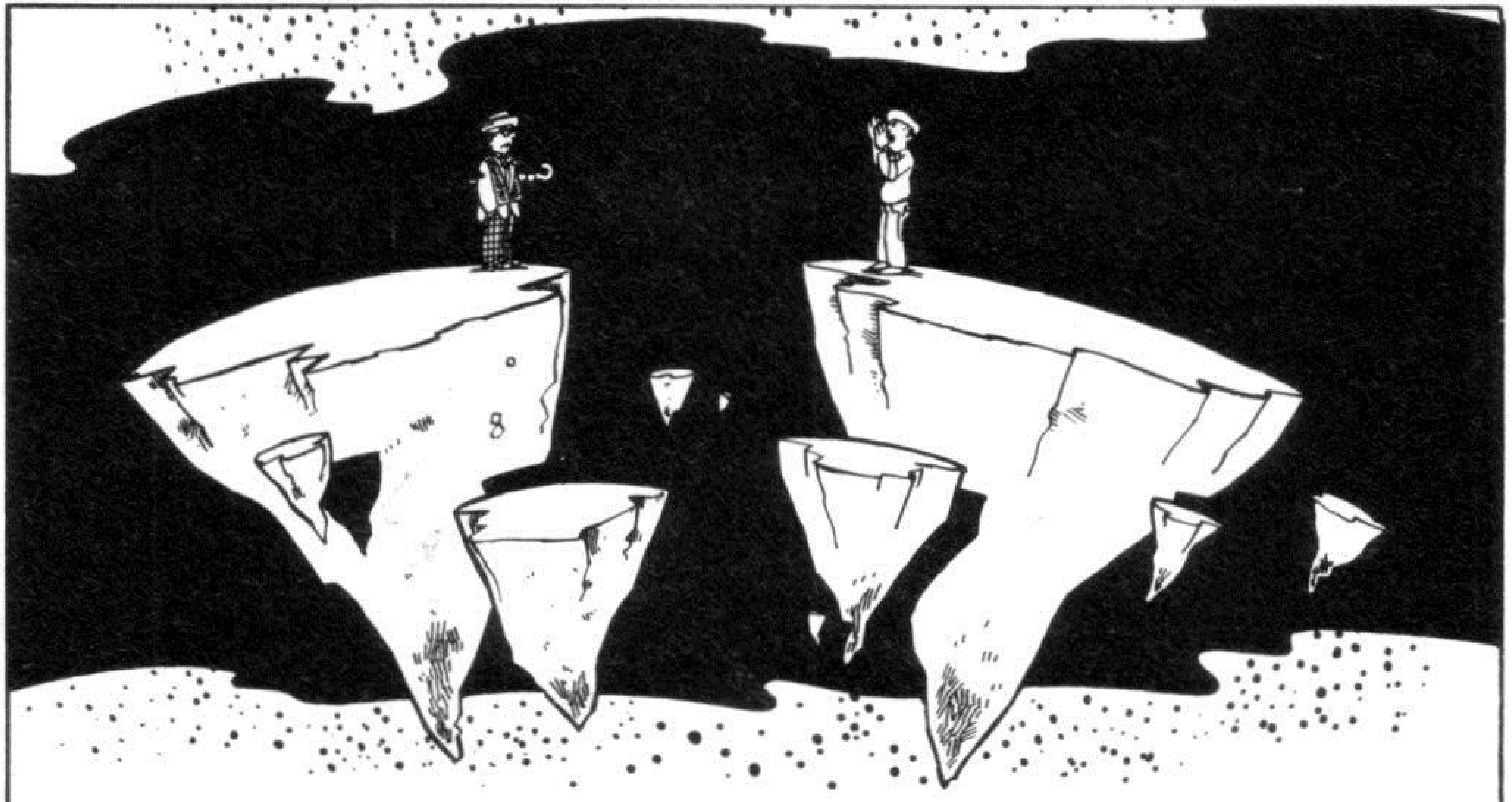

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UNEXPLAINED CONCLUSIONS

After a rather patchy start with *Battlefield,* Season Twenty-Six has to have been one of the best quality seasons I've seen since I started watching *Doctor Who* regularly, back with *Destiny of the Daleks.* I've watched *Ghost Light* four times now and there's always something new in it that I didn't spot before. *The Curse of Fenric* has to be my Season Survey winner, third time lucky for Nicholas Mallett. With *Battlefield* a definitely average story, and the other two classics, that leaves me one problem, *Survival.*

Until the last five minutes I had my pen poised to put it above *Curse* when suddenly the Doctor survives a head-on motorcycle crash which kills Midge, without so much as a scratch. Then the Doctor is returned safely to Earth without a kitling, a once-human Cheetah or the Master taking him back. How is this possible? Does anyone out there have an explanation? Leaving unimportant events unexplained is not the way to make the Doctor mysterious, nor is it the way to keep viewers!

Andrew Webster,
Leicester

A QUESTION OF STYLE

Season Twenty-Six is possibly the last season to be made, which makes it rather ironic that it has been the best for twelve years. *Survival* however was definitely the weakest story of the season. In a Colin Baker season it would have shone; in a Davison series, it would have disappointed. Here, it seemed mediocre compared with the previous stories.

It did not seem to know what style of story it was. Part Two was marvellous; tense and exciting with Sylvester McCoy and Anthony Ainley in fine form, but Part One was camp and silly. The ending was a damp squib – what happened to the Master? How was Ace cured? Where have the Cheetah people actually gone? We did not even see the planet explode. Even the delightful scene where the Doctor exchanged blows lasted a matter of seconds.

Despite all of this, the season was excellent and even *Survival* was head and shoulders above *The Happiness Patrol.* Whenever and wherever the Doctor returns – I'll be there!

Chris Wadley,
Stroud,
Gloucestershire

Much of the Doctor's planned confrontation with the Master at the end of Survival *seems to have been lost. Talking to those involved, there were a number of possibly confusing of to-ings and fro-ings between Perivale and the Cheetah people's planet in the original script, and changes were made. John Nathan-Turner was also very aware that at that stage* Survival *could have been the last ever* Doctor Who *story (it isn't) and the Doctor's soliloquoy at the end of the story provided a very suitable ending, rather than the 'continuing mystery' conclusion originally planned.*

CRYING SHAME

It's a crying shame that the superb Twenty-Sixth season has been slaughtered in the ratings by *Coronation Street.* To be fair, that show is going through one of its excellent stages at the moment and has deserved the ratings it is getting. Sadly, though, the vast majority of the viewership missed Sylvester and Sophie in action thanks to very short-sighted programme planning, placing both channels longest-running giants against each other.

Both programmes are institutions which viewers have faithfully followed for well over twenty-five years. It's ridiculous to force people to decide between the two as 'The Street' is, for many reasons, sure to fare better.

I hope when the re-vamped *Who* returns, a time slot is allocated to give the series a chance to reach its full viewing potential. I fortunately saw all fourteen episodes of the latest season and I hope the BBC take notice of the brilliance and quality of it, not the viewing figures.

How about a repeat back to back of seasons Twenty-Six and Twenty-Five in a good slot to prove me right and give the twenty million *Coronation Street* viewers a chance to enjoy it?

Peter Wilcock,
Clwyd

ERM... SLOW MOVING

At the time of writing, two episodes of the new season have been broadcast. If I was Chancellor Borusa, I would award those responsible for *Battlefield* seven out of ten. On the plus side there was Sylvester McCoy and Sophie Aldred continuing to give us the best Doctor/Companion relationship for years and Nicholas Courtney's portrayal of the Brigadier we all know and love, after the disappointing *Mawdryn Undead* back in 1983. However, some aspects of the production were not what they could have been. I found some of Part One confusing, particularly with regard to the UNIT convoy scenes – and I am still not sure of what the actual story is about. Keff McCulloch's strident music was out of place and his 'military' theme almost sent up Brigadier Bambera and UNIT. I preferred Mark Ayre's 'UNIT theme' in the *Wartime* video.

Angela Bruce came over rather strong and her fight with Marcus Gilbert was as inexplicable as it was unnecessary. Other embarrassments were Marcus Gilbert being blown

▶

through the air by a sparkler and Chris Bowen's prolonged laughter in Part Two.

I am sure *Battlefield* and the season as a whole will pick up as time progresses, but I was worried that this rather slow-moving starter may lose some of the audience attracted last year. It appears *Doctor Who* is approaching another turning-point, production-wise, in its history and a strong season with good ratings may be needed to secure its future – and someone willing to become its new producer.

Patrick McConkey,
Belfast 7,
Northern Ireland

COMPETITION WINNERS

The following readers won prizes in recent issues. In the **John Fitton *Doctor Who* Binders, badges and patches competition,** the winners were: Saxon Bullock, Redruth, Cornwall; Timothy Forrester, Leicester; Moray Laing, Oxton by Lauder, Berwickshire; Susan Ward, Somerton, Somerset and Ian Wheeler, Sheffield. The following won patches: John Tobin, St. Albans, Herts; Edwin Plants, River Grove, IL 60171, USA; Philip Joyce, Solihull, W. Mids; Matthew Price, Congleton, Cheshire; and Mr P.M. Ogden, Ashton-in-Makefield, Nr Wigan.

Titan Script Books – *Tomb of the Cybermen* Winners: Thomas M. Adams, Nelson, Lancashire; Ahshan Ali, Basildon, Essex; Ford L. Brownfield, Jacksonville, FL 32223, USA; Ken Carlberg, Urbana, IL 61801, USA; Louise Dennis, Oxford; Peter Dight, Elson, Gosport, Hants.; Bernard Duff, Dundrum, Dublin 16, Eire; Paul Howes, Havant, Hampshire; Aaron Gregson, Headless Cross, Redditch, Worcs.; James Hobbs, Devises, Wiltshire; Wendell Kneller, Claydon Road, Leicester, LE5 0PL; Stephen Martin, East Finchley, London; Tony Nixon, Linwood, Renfrewshire; Daniel O'Gorman, Hull, N. Humberside; David Rolls, New Eltham, London; Duncan Rose, Trowbridge, Wiltshire, England; Christopher Salvage, Brentford, Middlesex; Stephen Waple, New Eltham, London; Trevor Wells, Forest Fields, Nottingham; and Jamie Woolley, Beckermet, Cumbria.

***Talons of Weng-Chiang* Script Book Winners:** Matthew Amias, Tottenhall, Wolverhampton, West Midlands; Paul Bevan, Pitsea, Basildon, Essex; Geoffrey Edwards, St. Austell, Cornwall; Peter Exon, Crosby, Liverpool; Stephen Goddard, Jarrow, Tyne & Wear; Lisa Mary Hawk, Baltimore, Maryland 21231, USA; J. Hobday, Allim Rock, Birmingham; Moray 'Some people have all the luck' Laing, Oxton by Lauder, Berwickshire; Richard Long, Porchester, Fareham, Hants; Patrick McConkey, Rosetta, Belfast, Northern Ireland; Simon Moore, Carlingford 2118, NSW, Australia; Becky Oliver, Connah's Quay, Deeside, Clwyd; James Oliver, Chester; G. Osborne, Westfield, Perth, WA 6112, Australia; Scott Pryde, Broughty Ferry, Dundee; L. Rogers, Park South, Swindon, Wilts; Mark Russell, Rumney, Cardiff; Elton L. Townend, Wisbech, Cambs; Andrew Verity, Kirby Muxloe, Leics; and G.W. Williams, Colwyn Bay, Clwyd.

ADDITIONAL INPUT

Issue 156, Page 3: The quote used from *Survival* did not appear in the final transmitted version of the story. A pity . . .

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MISSING EPISODES

Photo © Barry Newbery

In response to several letters from readers across the globe asking for a list of Doctor Who episodes missing from the BBC Archives, here is the updated list of material still being sought. For reasons of space, we have not listed separate episode titles for Hartnell stories or the black and white and 525-line stock for Pertwee material held by BBC Archives.

WILLIAM HARTNELL Season One: *Marco Polo,* all seven episodes; *The Reign of Terror,* 4, 5. Season Two: *The Crusade,* 1, 2, 4. Season Three: *Galaxy Four,* all four episodes; *Mission to the Unknown; The Myth Makers,* all four episodes; *The Daleks' Master Plan,* 1, 2, 3, 4, 6, 7, 8, 9, 11, 12; *The Massacre,* all four episodes; *The Celestial Toymaker,* 1, 2, 3; *The Savages* 1, 2, 3, 4. Season Four: *The Smugglers,* all four episodes; and *The Tenth Planet,* 4.

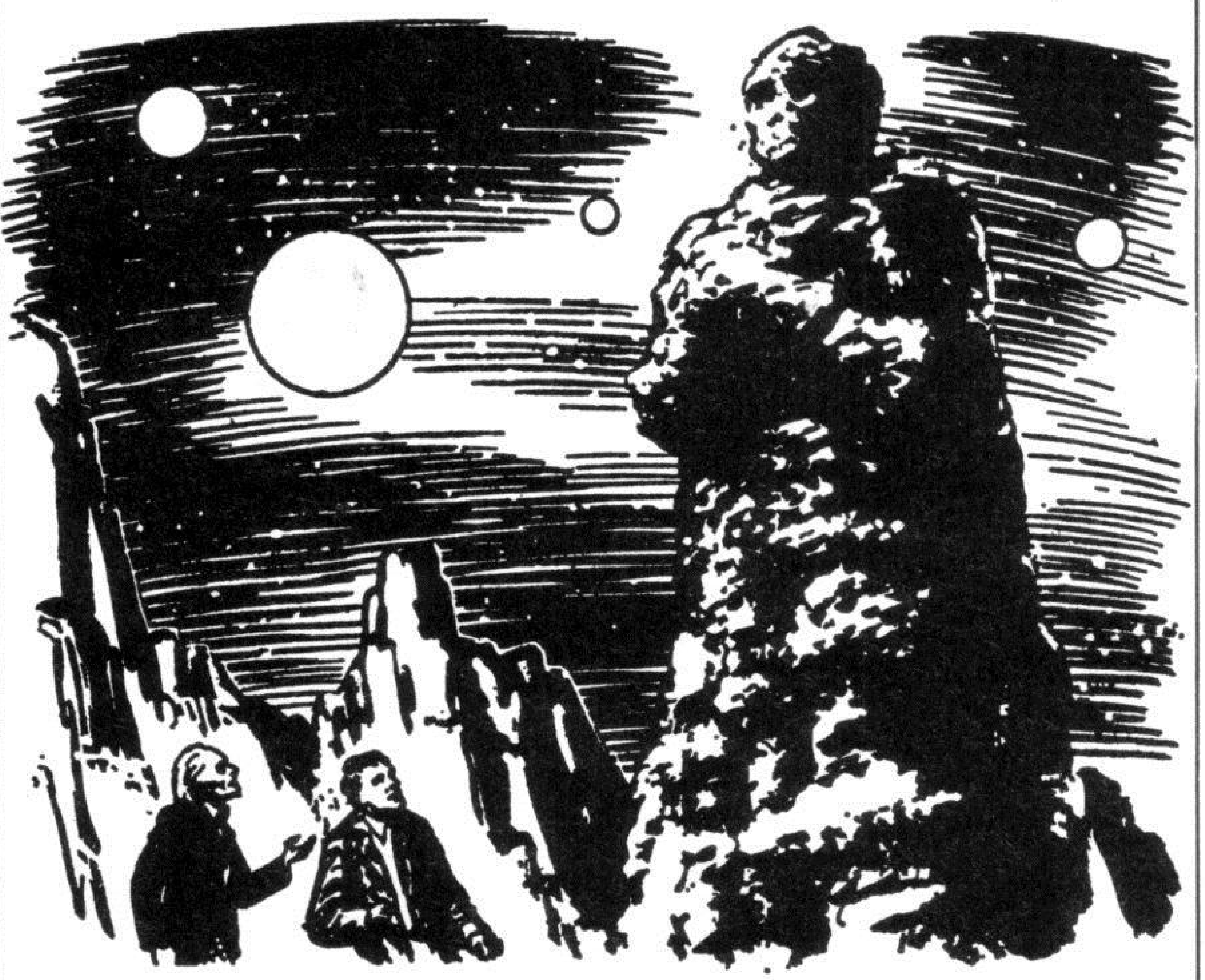
PATRICK TROUGHTON Season Four: *The Power of the Daleks,* all six episodes; *The Highlanders,* all four episodes; *The Underwater Menace,* 1, 2, 4; *The Moonbase,* 1, 3; *The Macra Terror,* 1, 2, 3, 4; *The Faceless Ones,* 2, 4, 5, 6; *The Evil of the Daleks,* 1, 3, 4, 5, 6, 7. Season Five: *The Tomb of the Cybermen,* all four episodes; *The Abominable Snowmen,* 1, 3, 4, 5, 6; *The Ice Warriors,* 2, 3; *The Enemy of the World* 1, 2, 4, 5, 6; *The Web of Fear,* 2, 3, 4, 5, 6; *Fury from the Deep,* all six episodes; *Wheel in Space,* 1, 2, 4, 5. Season Six: *The Invasion,* 1, 4; *The Space Pirates,* 1, 3, 4, 5, 6.

JON PERTWEE (625VT colour recordings sought), Season Seven: *(Doctor Who and) the Silurians,* all seven episodes; *The Ambassadors of Death,* 2-7; *Inferno,* all seven episodes. Season Eight: *Terror of the Autons,* all four episodes; *The Mind of Evil,* all six episodes; *The Claws of Axos,* 2, 3; *Colony in Space,* all six episodes; *The Dæmons,* 1, 2, 3, 5. Season Nine: *The Sea Devils,* 1, 2, 3; *The Mutants,* 1, 2; *The Time Monster,* 1-5. Season Ten: *Planet of the Daleks,* 3. Season Eleven: *Invasion (of the Dinosaurs)* 1; *Death to the Daleks,* 1. All stories from 4A onwards exist in a UK broadcastable format.

NEXT ISSUE: A full blast of Season Twenty-Six, as we present our special pull-out guide – cast lists, recording dates, locations, story breakdowns and more photographs from the season. Plus: we interview Angela Bruce, the new Brigadier and continue our popular Location Guide. Sarah Jane Smith joins the Seventh Doctor in *Train Flight*, the first of a thrilling three part comic strip adventure. Be there! You have been warned . . . Issue 159, on sale 8th March!

WRITING DOCTOR WHO

BILL STRUTTON



One of John Woods' illustrations from *Doctor Who and the Zarbi* – still in print © Frederick Mueller

Gary Hopkins talks to the creator of the Zarbi, unwitting monsters on *The Web Planet* . . .

1965 was the year in which Sir Winston Churchill died; The Beatles were awarded MBEs; Liverpool won the FA Cup; the television/radio licence went up by £1 to a shocking £5; and mini-skirts, stretch-jerseys and fake furs were all the rage.

For *Doctor Who* it was the year in which "Dalekmania" reached its peak, culminating in the release of the first feature film based on the series. But the success of the Daleks had done more than make their creator, Terry Nation, a wealthy man. It also changed the direction in which *Doctor Who* was originally intended to move. The balanced mixture of historical and science-fiction stories was gradually changing emphasis as the British public responded more enthusiastically to the absurdist elements of the show. Marco Polo, Napoleon Bonaparte and King Richard the Lionheart – however interesting – proved to be less compelling (and weaker audience-pullers) than Daleks, Voord, Sensorites, Mechanoids and Chumblies.

The Daleks were still the most popular of these, despite the BBC's determined efforts to find a rival for the creatures from Skaro. One potentially successful monster soon arrived in the unlikely shape of a giant ant called a Zarbi, and Verity Lambert (then the producer of *Doctor Who*) was keen to use its potential to weaken the hold the Daleks seemed to have on the series. Although they appeared in just one six-part adventure, the Zarbi were "hyped" via exhaustive press coverage and the amount of related merchandise which subsequently became available.

The Web Planet, in which the Doctor and his friends first encountered the ant-like Zarbi, was transmitted in February and March of 1965. The serial proved to be very popular and the Zarbi seemed likely candidates to topple the Daleks from their throne. But although the Daleks have returned frequently to *Doctor Who,* the Zarbi haven't menaced the Doctor on screen since . . .

The man responsible for *The Web Planet,* and from whose fertile imagination emerged the Zarbi and Menoptra, is Australian writer Bill Strutton, well-known in the early 1960s for novels like *The Secret Invaders* and *Island of Terrible Friends,* and episodes of tv series including *The Avengers, The Saint* (starring Roger Moore) and *No Hiding Place.*

In 1984, Gary Hopkins caught up with Bill Strutton at his home in Surrey, several years into the author's enforced retirement due to ill-health. There he described his life and career, as well as his brief but memorable association with *Doctor Who.*

A NOMADIC CHILDHOOD

William Harold Strutton was born in 1918 in a derelict copper-mining town called Moonta in South Australia. His father was a bank manager who always seemed to be on the move, "opening new branches in relatively virgin territory," as Bill Strutton remembered. Bill had something of a semi-nomadic childhood. "Looking back, those years spent in dusty wheat towns would have been hellishly boring to you and me as grown-ups." But in those days, he stressed, people manufactured their own fun: "Fishing sorties, hunting, bush picnics, bridge, tennis on a local bigwig's lawn; even fancy dress balls, and occasional silent movies, at which my father volunteered to play the piano – and got us kids in free. Isolated though we were, to a kid it was magic!"

One particular childhood memory haunted him, and was the inspiration for the Zarbi in later years. "I'd come upon a shining, empty, four-gallon kerosene tin. In the bottom there were two bull-ants, huge things almost an inch long. They were having a hell of a fight! In my childish innocence I thought I ought to break it up, and I put a finger down to separate them. For my pains I got the most horrific bite I can ever remember. It beats a bee or a wasp's sting by light years. It even beats the hornet's sting I once got in the south of France, which nearly sent me careering off the road in my car!"

Having done well at school, "too well, looking back," Bill was sent on a country studentship to university in Adelaide, at what he considered a far too tender age. "The work was suddenly too mature for me. I flunked it and quit after two years. My father hurled me into the struggle for a living as a clerk in Adelaide for the short time till war broke out. Then we all went down and volunteered. I should have minded my own business, I guess . . ."

WAR TIME

A lot of Bill Strutton's work as a writer in later life would describe World War Two operations, although he was characteristically modest about the part he played during hostilities. "The war took me to the Middle East, half-trained and very green." There he saw action in Wavell's first desert push. Greece, he remembered, was rather different.

"The Germans poured into it, armed to the teeth, with total sky cover. I got off in a fishing boat to Crete, and only had to wait a month before it all happened again! The Navy stopped coming to fetch us out, and a general radioed us from Cairo to lay down our arms; which wasn't difficult, because we were down to one rifle between five men! That cost me five years in a German prison camp."

While he was a prisoner of war, Bill met a distinguished Australian journalist named Roland Hoffman. "We talked newspapers and journalism most of the time and that stimulated me to start up a camp newspaper." Wangling a pass to the Camp Commandant's office and the loan of an ancient typewriter, he invited contributions from his fellow POWs, usually titbits of news from incoming letters that were of general interest. "I found a couple of budding poets and essayists, and bunged the result up on the latrine wall." Not surprisingly the camp newspaper – which he called ▶

'Focus' – was often heavily censored by the Germans before publication.

However, it was enough to line his sights on professional journalism after the war. "Hoffman helped again with an introduction to the London bureau of an Australian newspaper group, [the Australian Consolidated Press], and after a trial story I was away to a flying start as a feature writer."

INTO TELEVISION

Although twelve years of journalism provided Bill with a ready source of material, he finally decided that he no longer wanted to continue writing feature assignments to order, and spent his nights writing a novel to escape. "I also had my eye on television. Commercial television started up and they were actually *looking* for writers! When Hodder and Stoughton published my *A Jury of Angels* in 1957, which brought me some flattering reviews, *that* got my foot in the door. I was given some rewrites to do for *Ivanhoe* [which starred Roger Moore in pre-*Saint* days] and then a whole string of scripts for *No Hiding Place, Flying Doctor, Rendezvous* and whatnot."

By now the BBC had launched *Doctor Who,* a series aimed ostensibly at children but with an adult audience also in mind. "I wanted to do a *Doctor Who* for the immense fun I knew I'd get from it," Bill explained. "My agent called the producer, Verity Lambert, and yes, Verity was open to ideas from me. I'm not a particular reader of Science-Fiction, and *Doctor Who* was a bit of a departure, quite an exhilarating one.

"Other scripts pinned down one's imagination to earthly, water-tight logic. I'm not saying there was no logic in *Doctor Who* – every script has to have that – but one could dream up new ideas for it with both feet off the ground. Take flight, as it were. I enjoyed that.

"Verity Lambert turned out to be one of the most receptive and attentive producers I've met. I didn't even have to write the usual formal storyline, as I remember. I simply talked the idea and its development over with her, and she virtually commissioned it on the spot!"

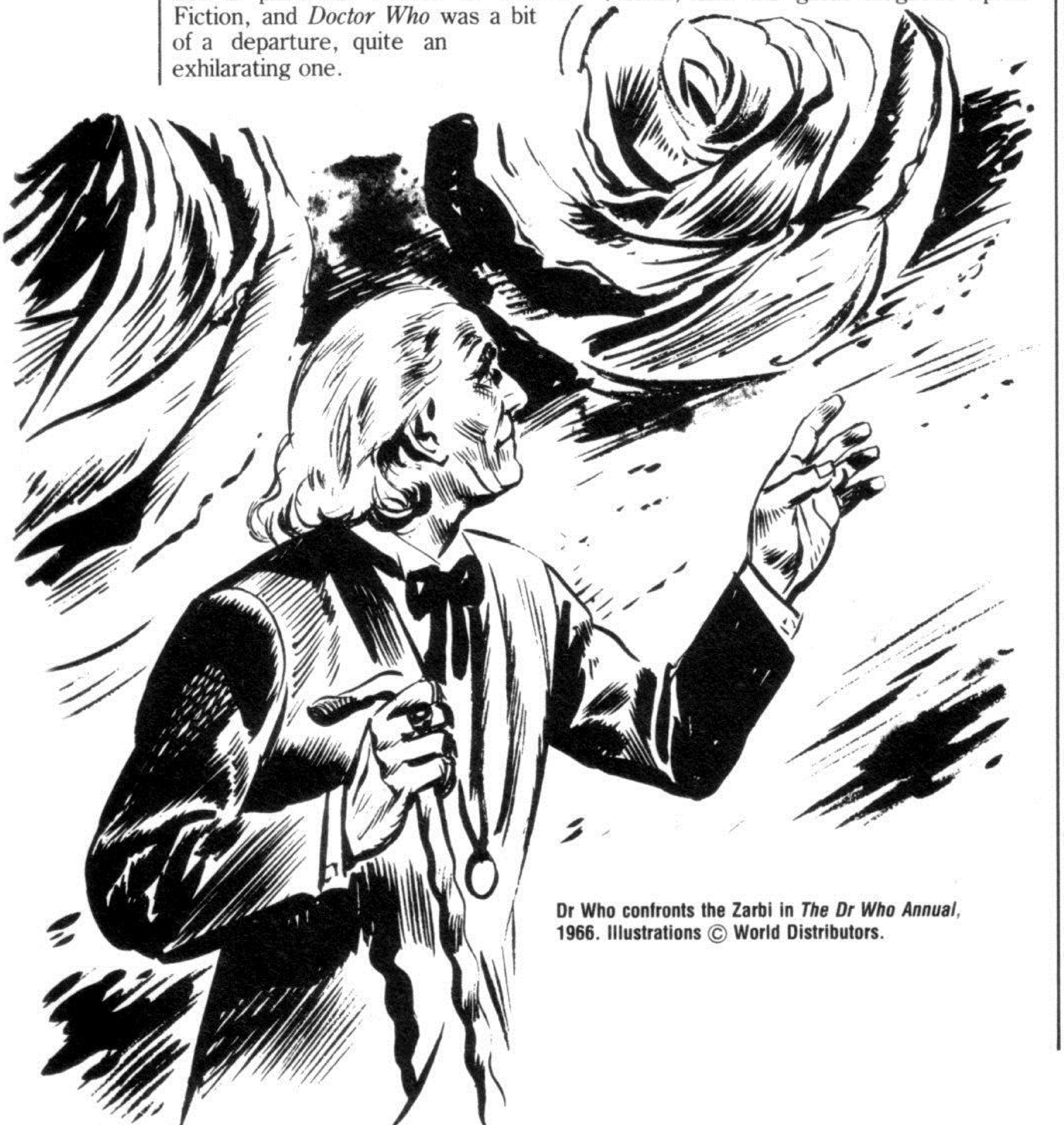
From the outset that idea was prompted by his painful memory of the two Australian bull-ants. But how did this single memory evolve into *The Web Planet?* "To find and crystallise an idea that launches the writer on a story has always been the most difficult thing for me. It was no use contriving a mechanical monster, as Terry Nation's Daleks were too well established.

"I think what triggered the memory of that bull-ant bite, was the sight of my two unruly step-sons locked in fisticuffs. Aged four and six then, they used to lower their heads and charge at each other with fists flailing, just like the waving of those ants' antennae.

"Those two boys were frankly monsters, and so I thought of monster ants, radiating deadly venom – the Zarbi! Once I had a point of departure it was easier to develop subsidiary insects to serve a story, such as the gentle, butterfly-like Menoptra enslaved by the Zarbi, and the great magnetic spider whose power animated and controlled his evil minions on the Web Planet."

Bill remembered having to write the six episodes of *The Web Planet* "to the usual frighteningly early deadline, all amid the flurry of moving into a new house in London, and in between decorators moving out and furniture and equipment suppliers moving in. As far as I can recollect it took between a month and six weeks to write the serial, from the concept of the idea, through talking it out, then writing the drafts and rewriting.

"I must say I was happy and flattered with the result when it reached the screen. The BBC went to town, and their designers and property men worked wonders – expensive wonders, I was told – to create the great ant-like shells which completely covered the actors.



Dr Who confronts the Zarbi in *The Dr Who Annual*, 1966. Illustrations © World Distributors.

UNKNOWN ACTORS AND GRUBS

"Having said that, though, the production didn't entirely conform to my original concept. For instance, Dennis [Spooner] introduced a new character, a sort of grub, which I personally felt was irrelevant and tended to clutter it. My original idea was that the Zarbi themselves should be able to emit venom at teir victims or attackers, eliminating the need for venomous grubs, which were presumably the larval stage of the Zarbi. But *The Web Planet* on screen was more compelling than I'd hoped, particularly the finale – and in those days, mind, I was ninety percent unhappy with the generality of tv production. Watching my own stuff was usually hell, and I squirmed."

Bill reflected with particular fondness upon an incident which took place while he was watching a sequence of *The Web Planet* in production. "An unknown young actor came up to me, breathing heavily and wiping the sweat off his brow after a take and said, 'How was I?' I couldn't place him, and finally I was forced to ask him who he was. 'Didn't you see me?' he said. 'I was the Zarbi who got knocked off that rock!' I must say my heart went out to him, a young bit player in maybe his first role, totally anonymous and unrecognisable inside his Zarbi shell, so keen to know if his performance had been okay, and whether he'd been noticed. 'Oh, yes!' I said. 'That was *you*! It was spot on! Bloody marvellous!'"

At this point the BBC's publicity machine took over. "I was unaware of the tremendous production headaches I gave Verity Lambert, and only dimly aware that the BBC were going to special lengths when all the photographers in Fleet Street flocked to a photo-call and the papers came out with a rash of photos of the Zarbi queuing up at bus stops, invading cafes, peering over walls, and through windows, and frightening the life out of cleaning ladies; and I was assailed with phone calls and requests for interviews."

THE MERCHANDISE

Bill was reminded of the welter of spin-off merchandise featuring the Zarbi that appeared on the market, including his own stylish and elegant novelisation of *The Web Planet.* "The publishers, Frederick Muller, approached me to write *Doctor Who and the Zarbi.* There were fewer problems involved with an adaptation from existing scripts than there were starting a novel from scratch, of course. The story was there, and so was the dialogue. All I did was fill in the descriptions. It then took about three weeks – and a lot of midnight oil – to write, as against a year or so for a novel."

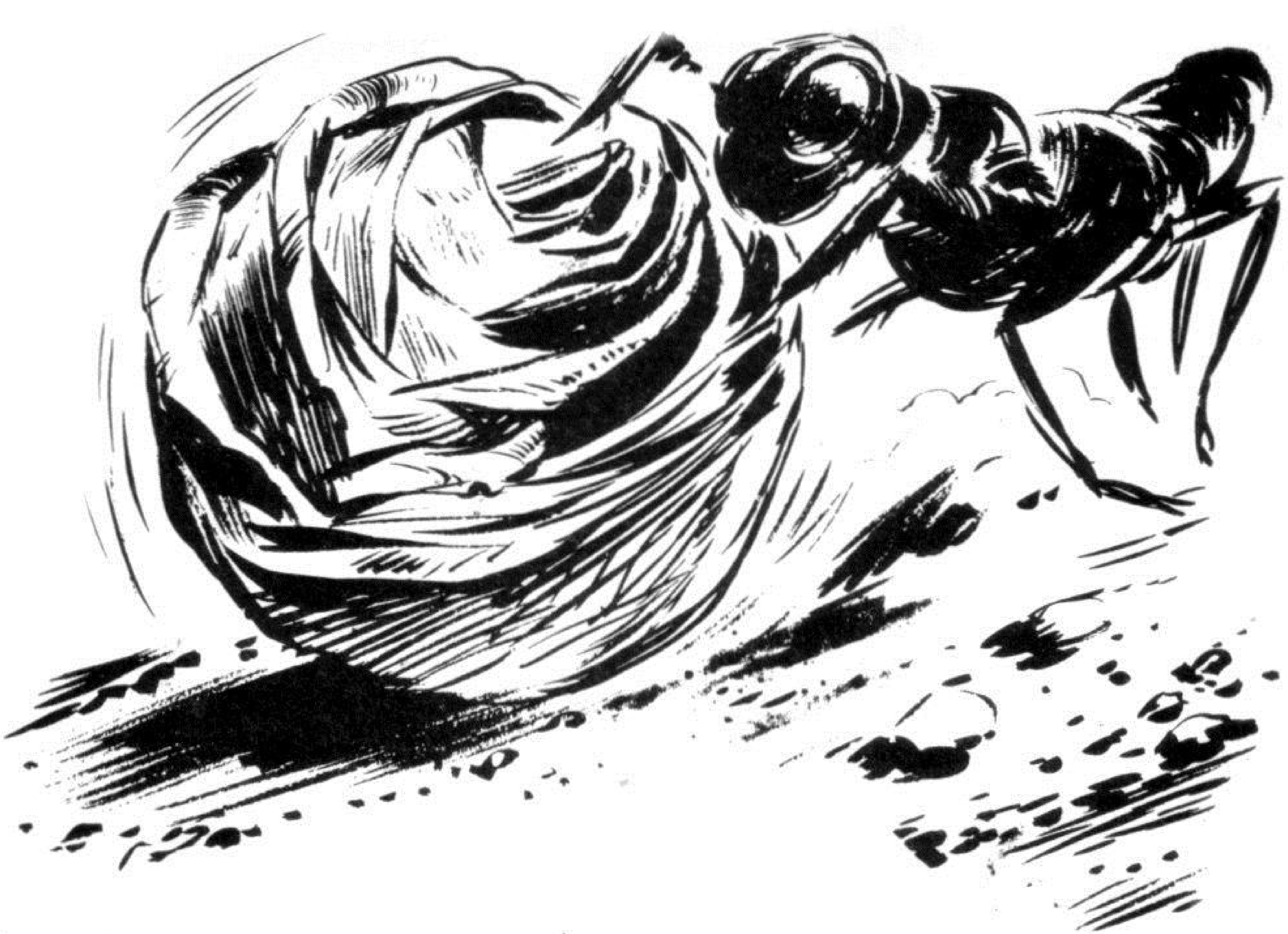
A little surprised to learn that *Doctor Who and the Zarbi* was still in print almost twenty years after its first publication ("Where are my royalties ..?"), Bill nevertheless remembered the fleeting popularity his creations experienced in the mid-Sixties. Apart from the novelisation, the Zarbi and Menoptra appeared in two stories in the first *Doctor Who* Christmas Annual in 1965;a six-part comic-strip adventure called *Doctor Who and the Web Planet* was published in *TV Comic;* a series of cards featuring the Zarbi was included in a brand of sweet cigarettes; and Plastoid Ltd. of Leicester released two badges, one featuring a Zarbi with a venom grub, the other a Menoptra in flight. All these products were handled by the newly-established BBC Merchandising, although Bill admitted to never having seen any of them.

Perhaps as a consequence of the technical difficulties engendered by *The Web Planet,* he wasn't asked to devise a sequel to it, nor any further adventure featuring the Zarbi. However, he did submit another story for *Doctor Who* some months later, by which time the production team had changed.

"The new producer and script editor made me very welcome, picked out one of my story ideas as a very likely one and got me to develop it, incorporating suggestions and notions of their own – which is always very helpful. Then I had to redevelop it to an agreed final shape down to the last suggestion and detail; and then, suddenly, didn't fancy it after all. Which was their privilege. But having been encouraged to bring it to such an agreed final shape, I felt a lot of my time had been wasted needlessly, and I walked away, though without rancour.

"Now writers have to be resilient, and the correct remedy for such a situation is to offer fresh notions undaunted, and get away on one. But I had other work waiting and deadlines looming ahead – and, well, maybe some other time . . . As it turns out, rather to my regret, I never did go back."

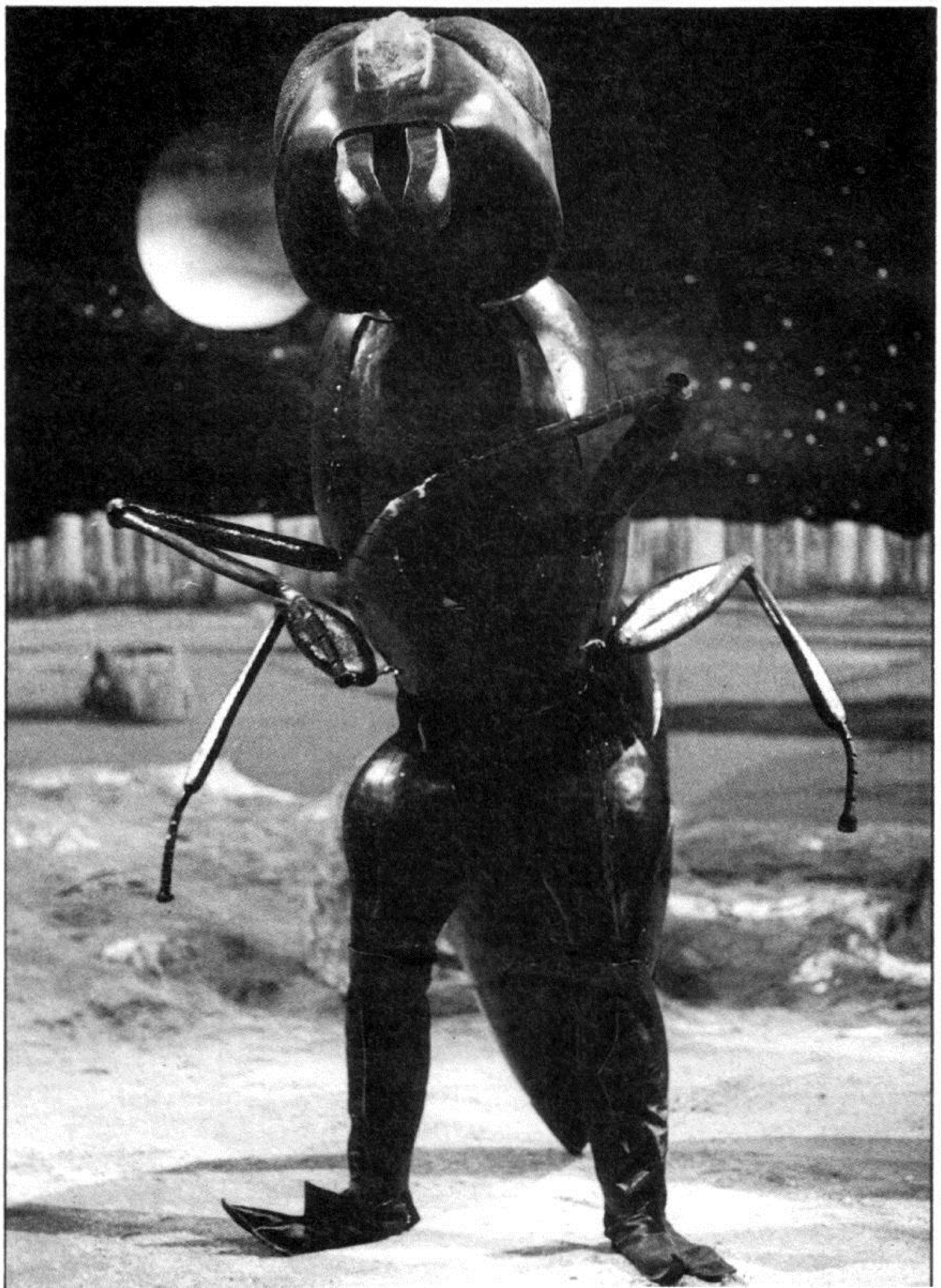
An episode of *The Web Planet* was shown at the National Film Theatre in London in October, 1983 as part of a twentieth anniversary tribute to *Doctor Who,* and excerpts from the same serial have been included in other programmes to illustrate the rich history of one of the BBC's longest-running family favourites. With the growing interest in television nostalgia and the greater likelihood of more archive material re-surfacing on tv, how did Bill Strutton feel about seeing *The Web Planet* again, a generation after its first transmission? "I don't know how well it would show up nowadays," he commented doubtfully, "given the improvements in tv production since 1965. Probably rather quaint."



But, given the opportunity, would he like to see the return of the Zarbi and Menoptra in a new adventure? The idea was appealing. "Of course, I should welcome the Zarbi making a come-back, with the full panoply of colour and modern production values!"

If *Doctor Who* has any future at all, this must surely be food for thought.

Gary Hopkin's episode of The Return of Sherlock Holmes: Devil's Foot *won the Mystery Writer of America Edgar Allan Poe Award. He's the writer of* Erasmus Microman, *played by Ken Campbell and has also scripted several episodes of* EastEnders.



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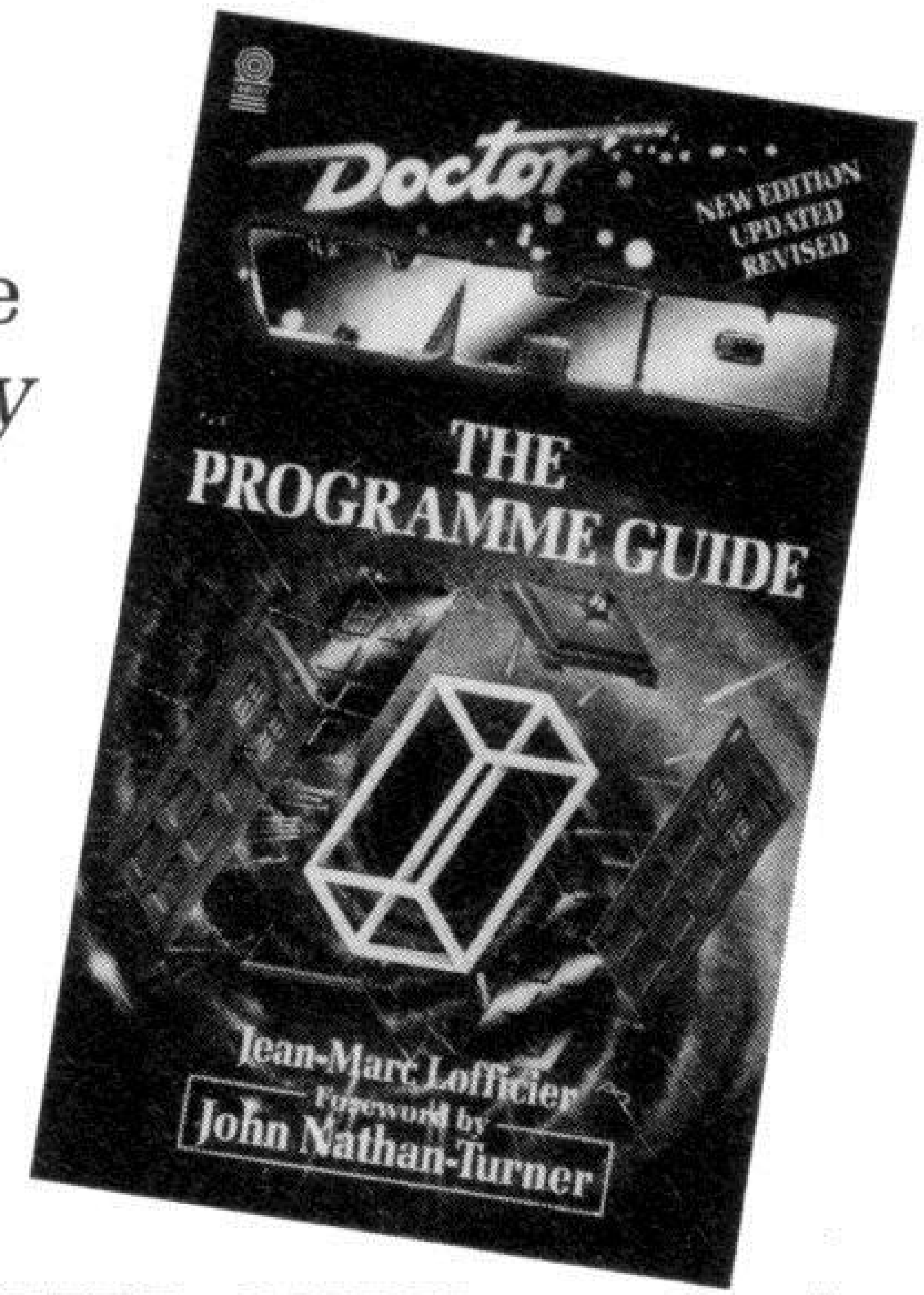

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Issue 158

OFF THE SHELF

Gary Russell reviews the words of *Doctor Who* in print with a well-practised glare . . .

If you thought 1990 got off to a good start last month with Target's *Planet of Giants,* rest assured it gets even better. This month sees the release of *The Happiness Patrol,* and we'll be taking a look at that, plus *The Space Pirates,* which is due on the shelves in March. Ben Aaronovitch's terrific *Remembrance of the Daleks* is released in April, followed by Ian Briggs' *Curse of Fenric* and many other gems, including Philip Martin's entry in the 'Missing Episodes' canon with *Mission to Magnus.* Is this the rumoured Sil selling woolly jumpers to Ice Warriors story that Philip used to mention at Conventions?

The other Season Twenty-Six stories follow late this year, written by their respective script writers and 1990 ends with the return of Uncle Victor Pemberton. At long last, his written version of *Doctor Who and The Pescatons,* based on the record issued 15 odd years ago. I don't know about the rest of you, but here at **Marvel** we're feeling very old just thinking about that!

Amongst all that there ought to be another volume or two of David Saunders' Encyclopedia and Titan promise a couple more script books. No-one knows what yet but put your money on it being something similar to the videos being trotted out by the BBC.

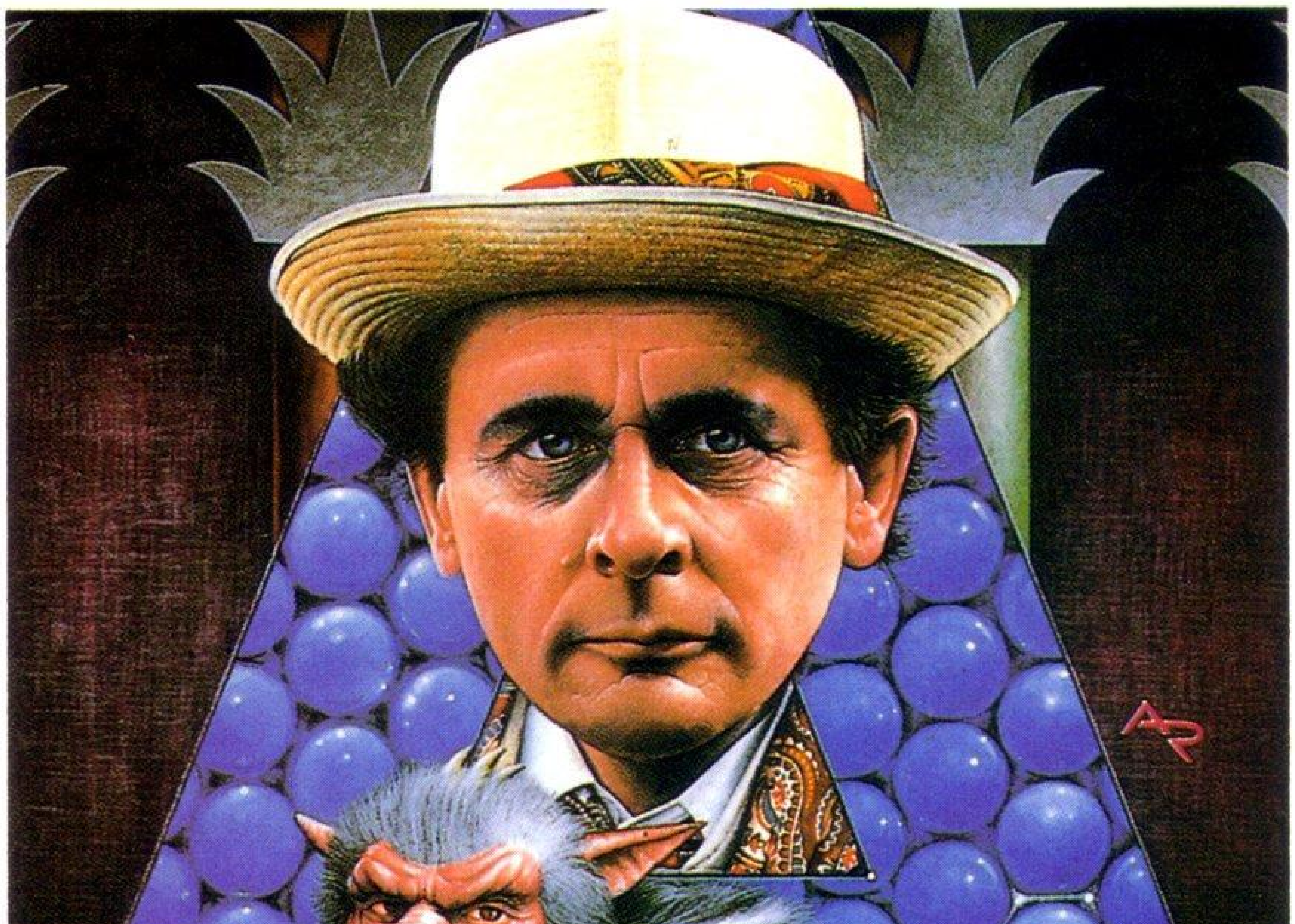
Of course there's always the possibility of a novelisation of Johnny Byrne's film treatment . . . what do you mean, "What film!" Oh, how cynical!

THE HAPPINESS PATROL

Anyway, back to this month's selection of reading matter: are you happy? I'm glad you're happy! So, I think ought Graeme Curry to be, because he's taken one of the better *Doctor Who* stories of recent years and turned it into an even better book.

To start with there is Alister Pearson's autograph advert – I mean, full colour attractive and jolly decent cover, complete with good ol' Sylvester and dear Fifi (but where's Helen A?) and of course a lump of the art blotted out by the art department at WH Allen.

Next up there's a darned good story, familiar to most of you I'm sure but to briefly summarise, the Doctor and Ace find themselves on a distant planet where its leader, Helen A, has decided to introduce a sort of Utopia programme to ensure that the people are always cheerful. This however backfires on her; there are rebel forces known as Killjoys, bewildered off-worlders who can't seem to get into the party mood, a man doing a census who discovers that Helen A has solved her overcrowding problem by disposing of said Killjoys and a police force who can't hide the fact (with the odd exception like Daisy K) that they're none too keen on their jobs.



It's a woman's world where men are second class citizens (exemplified by the thoughts of the assassins sent to kill a pack of Killjoy demonstrators) and ultimately where non-conformists are eradicated without compunction. Most of this eradication is performed by an android called the Kandy Man, a bespectacled figure who one imagines looks like a cross between Brains on *Thunderbirds* and children's presenter Christopher Biggins. This is a very major divergence from the televised version here – the Kandy Man is nothing like Bertie Bassett (or any other kind of man-made-from-sweets-who-might-resemble-a-famous-confectionary-trademark!)

The Kandy Man lives in the Kandy Kitchen with Gilbert M, who built him in the image of a dead friend (Gilbert obviously has a lousy social circle), and the two complement each other very well. The Kandy Man dreams up all sorts of sweet executions for Helen A and her peculiar husband Joseph C, using up the saccharine supplies that used to feed the rodent-like Pipe People who become the Doctor's allies.

The story is in fact quite a simple one; repressive society eventually overthrown by dissatisfied populace. However, Graeme Curry tarts it up with such an interesting coating that it never appears dull or hackneyed. The characters are, excuse the pun, very rich and layered, especially the brilliant Helen A (dare we suggest a parody of the United Kingdom's own premier? Socio-political comment in *Doctor Who* – whatever next?!) and Gilbert M who, of all the people who work for Helen A, really knows when it is time to bid adieu and get away as fast as possible!

The Doctor also meets two other strange off-worlders, Trevor and Earl Sigma: the former is a galactic official who is so wrapped up in his work, he can't see the dreadful secrets he is actually collating and exposing. Earl, on

▶

the other hand, is a straight-forward chap whose love of soulful blues music makes him an ideal antithesis to the forced jocularity of the entire planet.

The Happiness Patrol is one of the most underrated *Doctor Who* adventures of all time – a work of thought and concentration as opposed to the quick-fire action, plotless stodge which makes up so much of 1980's tv drama. Hopefully this excellent novelisation will further encourage people to actually open their ears and try to understand television instead of just watching the pretty pictures for twenty-five minutes and then switching off – in every sense.

Russell's Rateometer: ▮▮▮▮▌

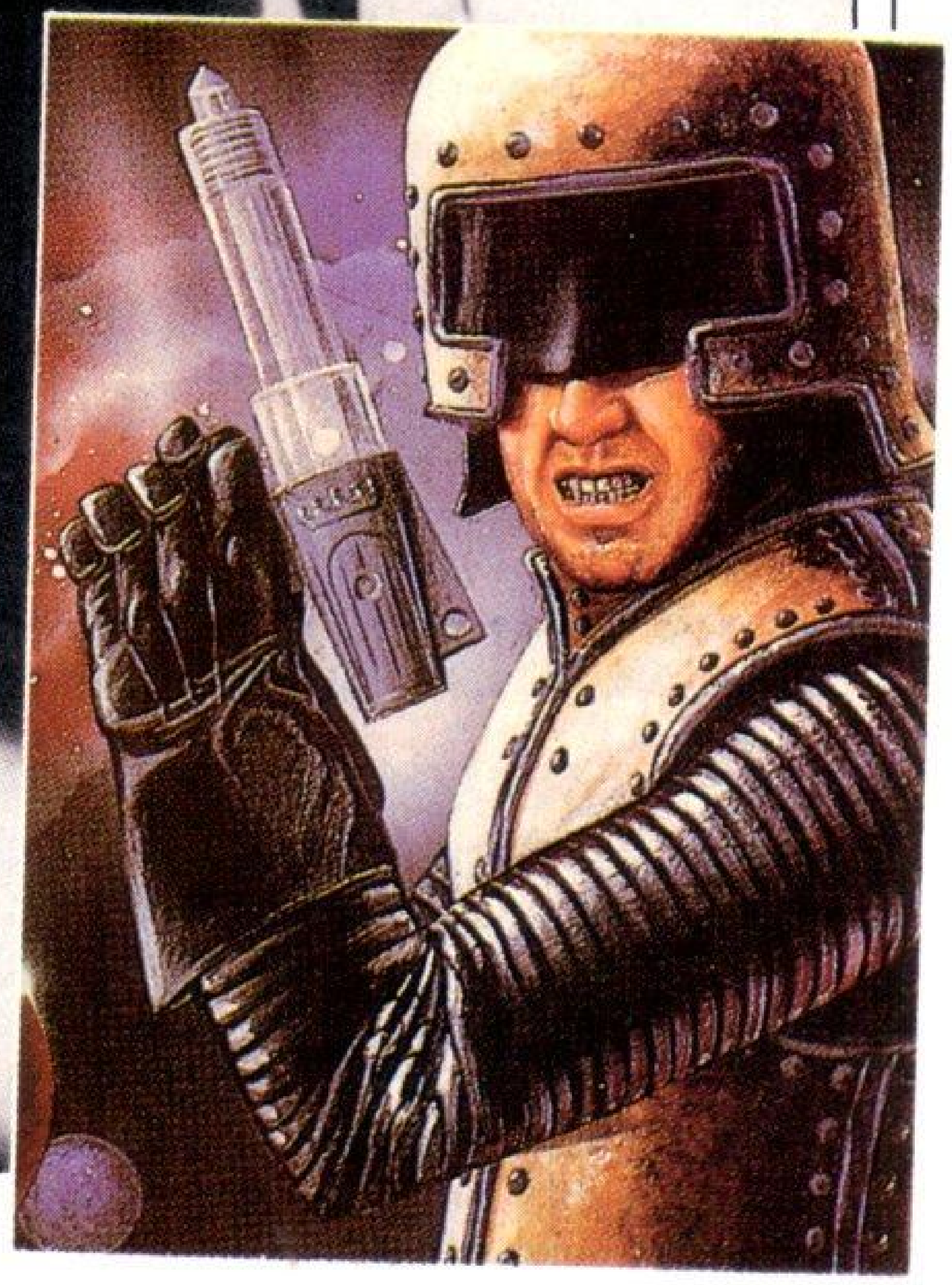
THE SPACE PIRATES

Conversely, *The Space Pirates* is on the whole a dire, badly-written plodding story that, like *The Krotons,* makes you wonder if this is the same Robert Holmes who wrote *Spearhead From Space, Carnival of Monsters, Talons of Weng-Chiang* etc. What story there is is terribly predictable, with B-Movie type characters with C-Movie type dialogue and an end result that a dim-witted mollusc could predict. Therefore I am loath to put the blame for this rather shabby little book totally at the door of Terrance Dicks who, sadly for him, seems to be retiring from the game of *Doctor Who* novel writing on a disappointingly low note. But I'd challenge even John Peel to make a pleasure out of this one!

I can't put my finger on what exactly is wrong with it: the plot concerns some rather inept futuristic smugglers who set up a base on a planet slap in the middle of a heavily patrolled area of the galaxy. The base is co-run by a highly respected businesswoman who inherited the business from her dead father. Now one can forgive the policemen being too thick to consider looking there (they wouldn't be Robert Holmesian policemen if they used any brain at all). I can even forgive the fact that the Doctor, Zoe and Jamie have nothing to do in this book but get knocked out and captured by the smugglers.

What does seems to stretch credibility a little is the fact that our supposedly intelligent businesswoman not only sets up this smuggling ring, but she doesn't know that her father is still alive, being held captive by her black-hearted partner. On top of that, daddy, although weak and frail, is sitting in a room thirty feet away from her, and has been for considerably more months than pass for credible.

Sorry Troughton/Holmes lovers, *The Space Pirates* is just one piece of junk from beginning to end, and sadly Terrance Dicks makes no effort to enhance, enrich or endure the novel any more than he has to to reach the required 124 pages of big print required by Target books. Frankly I don't blame him.



I do blame Tony Clark, though, for painting a decidedly naff cover that isn't a patch on his recent work for Titan Books, or his previous Target Book covers. Where's Troughton, where's the TARDIS and for that matter, where's the book title on the spine? Oh, it's printed in such a silly colour, you can barely read it!

Russell's Rateometer: ▮▮ **(for bravery)**

Next time it's back to the Twenty-Fifth anniversary season with Ben Aaronovitch's *Remembrance of the Daleks* and bang up to date with Ian ("How much money do you want for another good review") Briggs' *The Curse of Fenric,* along with the oft-promised look at some *Doctor Who* fanzines with such wonderful titles as *Yeti Comix, International Electromatix* and *Whotopian.* Crawly letters and free samples of merchandise are always welcomed by me, as are bribes in excess of £20.00. (Well, if *Viz* can do it . . .) ◆

EPISODE GUIDE

SEASON 20: PETER DAVISON

Code	Story Details	No. of Episodes	Novelised by	DWM REFERENCES			Original transmission dates (First and Last Episodes)	Notes
				Archive	Nostalgia	Flashback		
6E	**ARC OF INFINITY** by Johnny Byrne Dir: Ron Jones	4	Terrance Dicks	100			3.1.83 12.1.83	Tegan rejoins, location filming in Amsterdam. Michael Crowyn played Hedin, Leonard Sachs, Borusa.
6D	**SNAKEDANCE** by Christopher Bailey Dir: Fiona Cumming	4	Terrance Dicks	127			18.1.83 26.1.83	Second Mara story. Collette O'Neil played Tahna.
6F	**MAWDRYN UNDEAD** by Peter Grimwade Dir: Peter Moffatt	4	Peter Grimwade	110			1.2.83 9.2.83	Turlough (Mark Strickson) joins. Lethbridge Stewart appears, start of Black Guardian trilogy. Valentine Dyall played the Black Guardian, David Collings, Mawdryn.
6G	**TERMINUS** by Steve Gallagher Dir: Mary Ridge	4	John Lydecker (Steve Gallagher)	137			15.2.83 23.2.83	Nyssa leaves. Liza Goddard played Kari, Dominic Guard, Olvir.
6H	**ENLIGHTENMENT** by Barbara Clegg Dir: Fiona Cumming	4	Barbara Clegg	121			1.3.83 9.3.83	Lynda Baron played Wrack, Cyril Luckham the White Guardian and Keith Barron, Striker.
6J	**THE KING'S DEMONS** by Terence Dudley Dir: Tony Virgo	2	Terence Dudley				15.3.83 16.3.83	Kamelion joins voiced by Gerald Flood who also played the King. Frank Windsor played Ranulf.
6K	**THE FIVE DOCTORS** by Terrance Dicks Dir: Peter Moffatt	1	Terrance Dicks	96			25.11.83 (US, 23.11.83)	Twentieth Anniversary Special, first broadcast in the United States by over 80 tv stations. Troughton, Pertwee join Davison; Tom Baker on film from *Shada*. Richard Hurndall replaced William Hartnell as the First Doctor. Appearances by Susan (Carole Ann Ford), the Brigadier (Nicholas Courtney), Sarah Jane Smith (Elisabeth Sladen), Romana (Lalla Ward, also from *Shada* footage), K9 and others. Philip Latham played Borusa in his final incarnation, Anthony Ainley played the Master.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. **BBC Archives:** All episodes exist in broadcastable format for stories from 4A onwards. **DWM:** Letter prefixes indicate a reference to a Special (e.g. A/S89 – Anniversary Special 1989).

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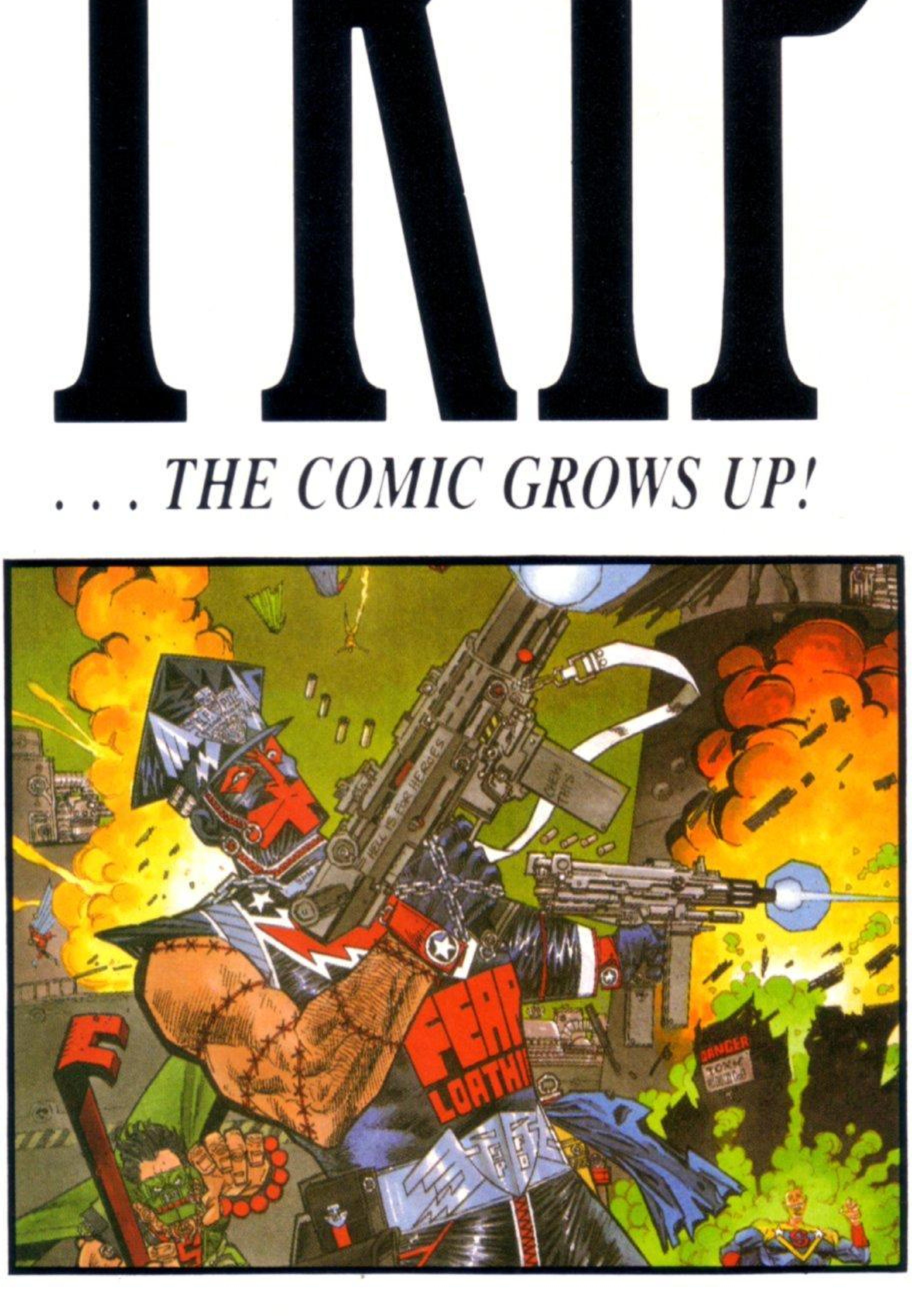
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